U&lc.

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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME TEN, NUMBER TWO, JUNE 1983

Chitty-faced humanoids...cacogenic demons...and other terotic denizens. **Page 8.**

U&lc.
VOLUME TEN, NUMBER TWO, JUNE, 1983

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This issue of U&lc was mailed to 210,000 readers: 172,000 in the United States and Canada, and 38,000 abroad. It will be read by over 700,000 people.

EDITORIAL

WHAT'S IN A NAME?

Good name in man and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him,
And makes me poor indeed.
Shakespeare, Othello, III, iii, 155.

Shakespeare's noble thought can be applied today to those who use typeface names that belong to others. But it needs updating. Those who appropriate ITC's typeface names, for example, do hope to enrich themselves by using that which belongs to others; depriving, therefore, both the owner of the name and the designer of the typeface, of their just rewards.

We thought you'd like to know that the following names have been registered with the United States Copyright office (® means accepted for registration, ™ means registration applied for). Most of these names are registered trademarks, with or without the ITC prefix.

Companies licensed to sell ITC fonts are listed toward the back of every issue of U&lc, and only they and their customers have the right to use ITC's names.

Beware of imitators who offer "similar to" ITC typefaces. They may be cheaper, but often they are made from second generation art, and always they take away from the designers their just rewards.

We assume you care about such things—that you'd like to know who the ITC licensees are, and that all others are unethically and wrongfully filching from ITC its good names.

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WHAT'S NEW FROM ITC?

Usually, coincident with the publication of each issue of U&lc, ITC releases a new typeface family. Prior to such release, great care is taken to submit and develop a design that fills a niche in the market, and that, in the judgment of ITC's Typeface Review Board, meets ITC's standards of excellence in design and execution.

From the time a typeface design is selected, it often takes two or three years before the finished art is ready to be released. This process cannot be hurried.

As of this moment, a number of truly exciting new typefaces are being readied for the market but none was ready for a July 15 release. Don't be too disappointed. Enjoy the next three months of heightened anticipation as you await our Fall 1983 release.

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ITC AVANT GARDE GOTHIC™ CONDENSED	24, 25
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MASTHEAD SET IN ITC NEWTEXT™ (REDUCED). TABLE OF CONTENTS SET IN ITC CASLON NO. 224™ EDITORIAL SET IN ITC CASLON NO. 224™ AND ITC ZAPF CHANCERY™. COLOPHON SET IN ITC FRANKLIN GOTHIC®

"The only power which can resist the power of fear is the power of love."

ALAN PATON

"The worst sin of all is to do well that which shouldn't be done at all."

ALEXANDER WOOLLCOTT

"We are made wise not by the recollections of our past but by the responsibility for our future."

GEORGE BERNARD SHAW

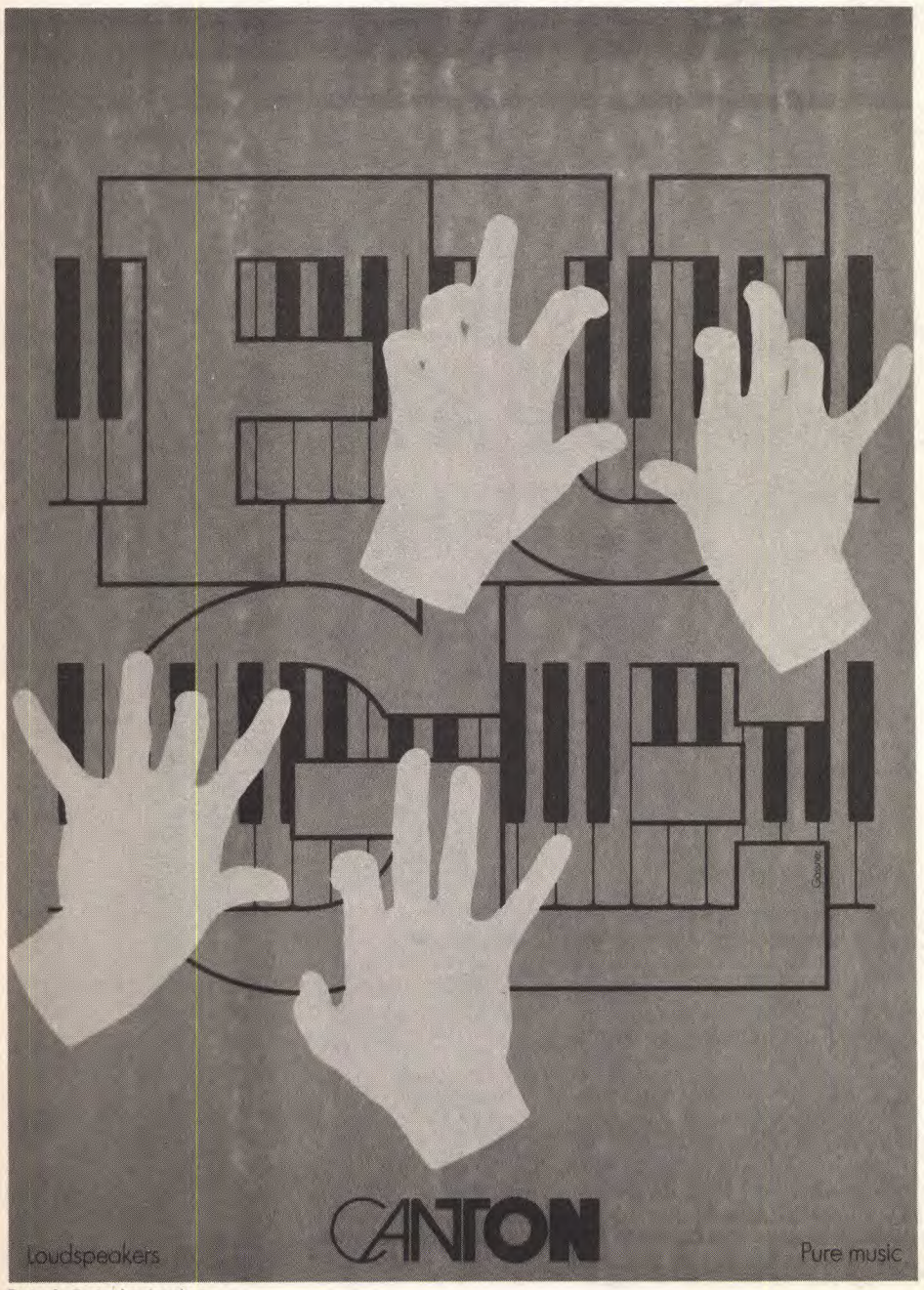
ILLUSTRATIONS BY WALLY NEIBART

THIS PAGE WAS SET IN ITC CASLON NO. 224™

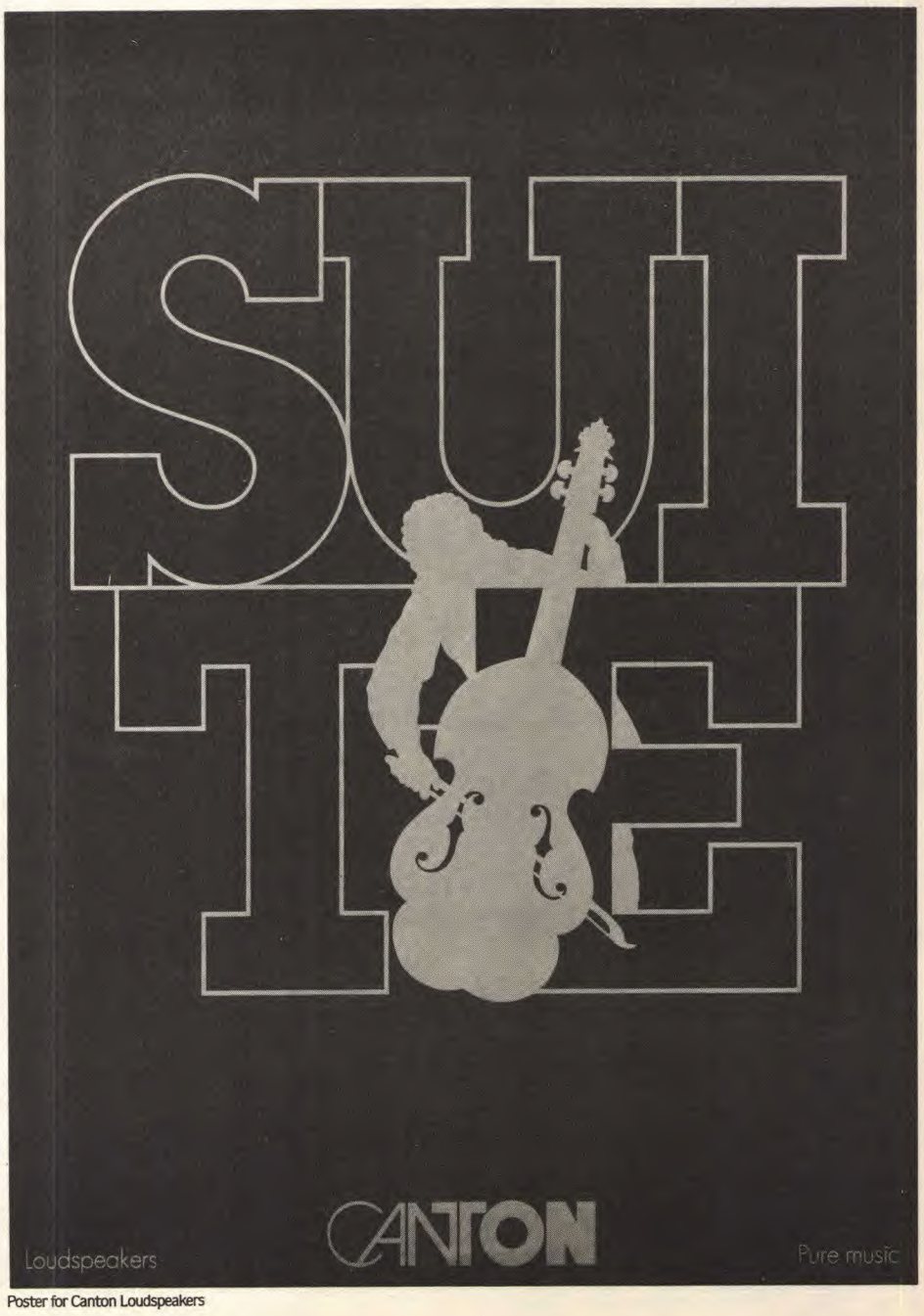
Beyond Helvetica Christof Gassner's work has appeared in U&lc before, but you wouldn't know it; each time the look is different, with new surprises in typographic design. It would be more apt to call his work typographic illustration, for he has a gift for making type talk to us, even when we don't understand the language. ✤ He was born in Zurich and was educated in the highly respected "Swiss" school of graphic design at the Kunstgewerbeschule. Upon graduation, he went to Germany and discovered, to his amazement, "There were other typefaces available than Helvetica." This profound experience, he has aptly demonstrated in his inventive typographics.

Poster for Canton Loudspeakers

Cover from program publication "Plays on the ZDF TV 1982"



Poster for Canton Loudspeakers



Poster for Canton Loudspeakers

Comedies—Subtitle from program publication "Plays on the ZDF TV 1982"

Neuroses of the Bourgeois Society—Subtitle from program publication "Plays on the ZDF TV 1982"

Theatre-Workshop—Subtitle from program publication "Plays on the ZDF TV 1982"

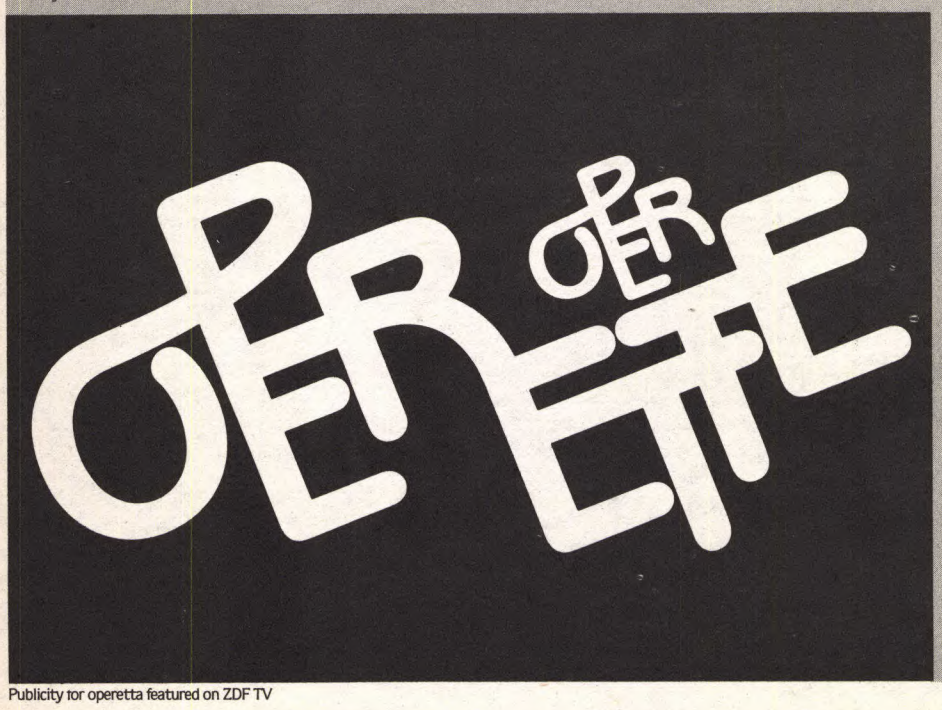
THIS ARTICLE WAS SET IN ITC LUBALIN GRAPH™ AND ITC QUORUM®

In his graphic design studio in Frankfurt am Main, Gassner works mainly on designing trademarks, posters, corporate identity graphics and design manuals. He is also a visiting lecturer in graphic design and typography at the Fachhochschule in Darmstadt, West Germany. ✤ On this second anniversary of Herb Lubalin's death, it seems appropriate to quote this tribute to him from Mr. Gassner. He wrote: "I have two big ideals (sic) for my typographical works: First, the calligraphers and book artists before Gutenberg; second, Herb Lubalin, who gave back, with his epochal work, the lost imagination to typography."

Marion Muller

Publicity for concert on ZDF TV

Publicity for music on ZDF TV 1981-1982



Publicity for operetta featured on ZDF TV

Publicity for International Dance Theatre Ballet Production presented on ZDF TV

There are monsters, miscreants and weirdies of every persuasion in the portfolio of Gini Shurtleff. There are also meticulous drawings of missiles, planes, tanks and U.S. Army generals with strong jaws and clear blue eyes. Such is the range of this versatile illustrator, whose work bristles with energy, talent and professionalism.

GINI SHURTLEFF

Even a quick glance through these pages tells us that Gini Shurtleff did not spend her life in a quiet little house with a white picket fence around it. Her parents were U.S. Army people and, as one might expect, the family moved far and wide and often. One of their stations was Taiwan, where Gini was surrounded by Chinese and Japanese furniture, decor and art objects. The experience left her with a permanent taste for oriental esthetics and Japanese colors in particular.

Her formal art training took place at Brigham Young University in Provo, Utah. But it was apparent that she was an artist "on her way to happen" long before she registered for a single class. Even while still at school, she did freelance illustration, exhibited in a number of group shows in Provo and Salt Lake City, had a one-woman show in Provo, and a summer internship with a magazine, The New Era.

After college, her next move was to Georgia, where she worked as an illustrator for the U.S. Army. During the day she churned out renderings of tanks, missiles, planes and other military paraphernalia. At night, she worked on her portfolio. All through her time in Georgia, she squirreled away her earnings for the big move to New York City, where she arrived in August 1981 and has worked ever since.

Aside from her freelance illustration work, she is associated with Schiller Gallery, where she is scheduled to have a one-woman show in the Fall of 1983. She is also represented in the Society of Illustrators Show with a piece on Edgar Allan Poe, a literary figure who, as one might expect, is a soulmate of hers.

Her predilection for satiric, acidic humor and her gutsy, no-holds-barred visions did not come out of thin air. It comes as no surprise that the artists and illustrators Ms. Shurtleff has felt drawn to are Wayne Anderson, Heinz Edelmann, Ivan Albright, Richard Lindner, Edward Gorey and Etienne Delessert. But of all her mentors, the man she credits as being most directly responsible for her emergence as an illustrator was an instructor, Jim Christenson—himself an illustrator and fine artist—who pushed, cajoled and encouraged her to pursue illustration as a career. Judging from what we see here, we all owe Mr. Christenson a vote of appreciation. M.M.

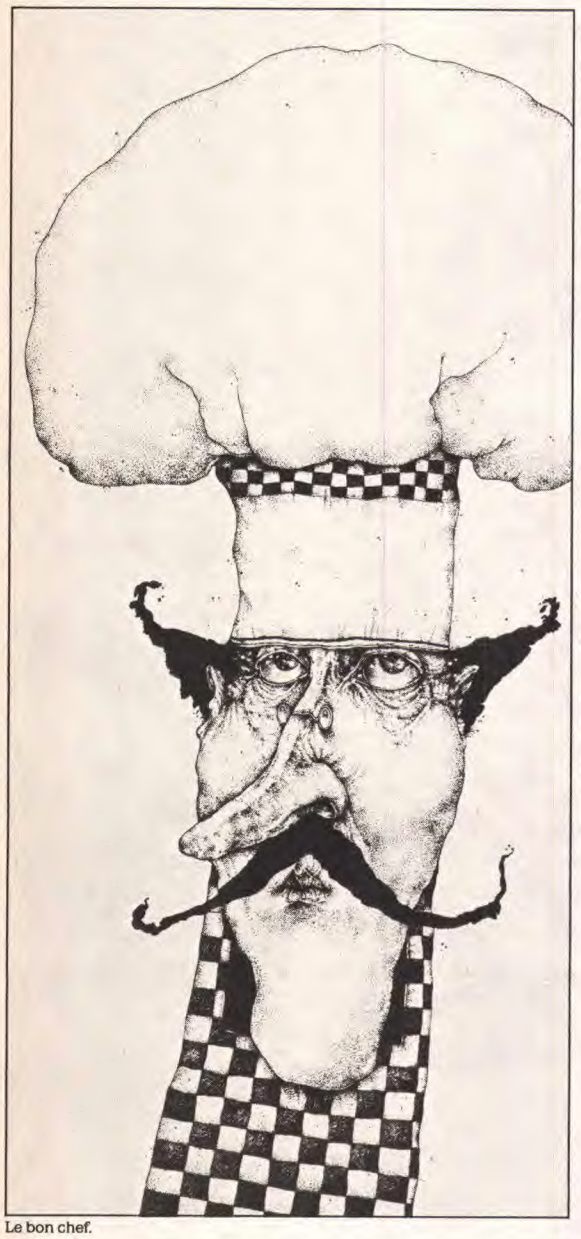
His name is Moonzitch, and he appears on Gini's calling card.

Protector or predator?

Chitty-faced humanoids... cacogenic demons... and other terotic denizens of the world of Gini Shurtleff

Birdman.

GINI SHURTLEFF



Le bon chef.

A boy and his pet.

Edgar Allan Poe, for Scholastic Scope Magazine, 1982.

Fisherman.

From a collection of published short stories on dragons.

Chigo blue.

From a collection of unpublished short stories on dragons.

Rhino Airlines.

Gini captions her illustrations with the same flair and fantasy with which she creates them.

THIS ARTICLE WAS SET IN ITC BARCELONA™, ITC AVANT GARDE GOTHIC™ AND ITC AMERICAN TYPEWRITER®

ALMOST INSTANT GRAPHICS

THE PHENOMENON OF TV NEWS GRAPHICS—A CBS-EYE-VIEW

Between the dusk and the twilight, all across America, comes a lull in the day's occupation, known as "news time." Tabs are ripped off beer cans... martinis and white wine are swirled into neat little glasses... millions of Americans kick off their shoes and settle back for a look at the Evening News. It is very likely many have already read a newspaper during the day and heard one or more news reports on radio. So what is so compelling about *watching* the news on TV?

The great American "news watch"

In the thirty-five years or so of its history, television has become a fact of life. We not only take it for granted, we expect more and more from it. The "news" on television is not just a factual report of what's going on in the world, it's a whole dramatic performance—an entertainment. We sit back and watch wars, floods, conflagrations, earthquakes, coronations, spectacular weddings and sports events—all in the comfort of our own homes. We're better acquainted with reporters and anchormen than with our own neighbors. We know how our favorite newscasters look, what they wear, how they part their hair, if they've put on weight—it all adds up to an intimacy and proximity to events that no other medium can give us.

But every new wrinkle in technology just whets our appetite for more, and the networks vie with each other to anticipate our pleasure. We are no longer satisfied with talking heads. We expect, and the networks devise, plans to keep us amused, attentive and informed. We get live footage of events, often taped at great personal risk to photographers and reporters. We get expensively designed sets that engage our eyes. And we also get a steady stream of bold and colorful graphics to punctuate each news story.

As it turns out, these graphics are not just whimsical schemes for decorating the screen, but valuable visual aids. They are mind-focusers. They reinforce each news story with an image that provides instant association with the subject, and they help keep us "tuned in" in every sense of the words.

Graphic mind-focusers

These news graphics are the day-in, day-out concern of a staff of artists, working at the CBS Broadcast Center in New York City, who were generous enough to invite us into their quarters, demonstrate their equipment and furnish us with the information and graphics for this story.

On the average, this CBS crew produces 35 graphics a day for their regular news broadcasts. In addition, they work ahead creating material for future programs and "specials" in their schedule.

Although all the art directors have come through traditional graphic training and experience, nothing in their backgrounds has influenced their operation as dramatically as the computer systems with which they are now working. To be sure, there is still a fair amount of artwork produced at the good

The artists and their tools

old-fashioned drawing board. But more and more, their graphics are generated through the computer systems at the CBS Broadcast Center.

One machine, fondly known as AVA (for Ampex Video Art) is a free-wheeling artists' tool. It has no keyboard, but artists can draw freely with a stylus on an electronic drawing board. It has a viewing screen and menu with a wide variety of options which permits the operator to emulate mediums and textures, cut, paste and position elements, paint large areas with color (there is a range of eight million hues, values and intensities) or clear such an area with a single swipe. The AVA is also programmed for six basic type faces.

Another computer, the DUBNER, is also used for drawing and creating original graphics. The DUBNER differs from the AVA in that it is equipped with a keyboard and is also capable of producing animation effects.

Still other graphic acrobatics are performed on a computer called ESS (Electronic Still Store). On this machine, artists can generate graphics by feeding in ready-made components: colored paper, illustrations, photographs, 3-dimensional constructions, actual objects, transfer lettering—and assemble any or all of the desired units into a single composition. They can also call up previously created graphics from electronic storage and incorporate it in a new project. Finished graphics created on this computer, the AVA and the DUBNER, are digitized electronically when stored in the ESS, and can be called up for use at any time.

Considering the quantity and nature of graphics needed for newscasting—the maps, charts, cityscapes, buildings, flags, symbols, portraits of world figures—the mind boggles at the storage space required. Also, since many of the components must be used over and over again, a quick-and-easy retrieval system is a number-one priority. All the graphics and components that were once kept on glass slides, in cumbersome filing cabinets, are now stored electronically in compact disk packs. The CBS graphics library is housed in 84 disk packs (each about the size of a small hat box) each holding 850 stills. Most stills are permanently positioned, but the first 50 slots in each pack are left open for sequencing each day's broadcast graphics. In all, the CBS library contains over 70,000 graphic stills.

70,000 graphics at their fingertips

All those images are literally at the fingertips of the art crew, thanks to another advanced computer, the ADDA. As with the ESS, with the ADDA (Analog Digital/Digital Analog) the artist is only one-half second away from any piece of material stored on a disk. The ADDA, however, can not only retrieve material almost instantly, it is also equipped with a switching device which enables artists to elaborate on a basic design with special effects such as soft wipes, fades, dissolves, glows, etc.

Even with the aid of computer systems, 35 finished graphics a day is no mean accomplishment for an art department, especially with news changing hourly and sometimes at a moment's notice. Here in general is the way they get the job done:

Grains. An actual cloth flag was programmed as a backdrop. The illustration of the stalks of grain and the typography were both handled in two passes: the first for the shadow effect, the second with color burned in.

Watergate. The background is a piece of colored paper. An actual reel of film, with the presidential seal affixed, and photos of microphones were all arranged on the background and shot as a single unit. The shadow lettering was transfer lettering, superimposed in two passes: first the black, for shadow; next the full letter in color.

At noon, a lineup meeting is called for the Evening News broadcast. News director, writers, art directors and artists assemble to review the material of the broadcast and the nature of the graphics required.

All in a day's work

The art director assigns individual projects to crew members. These graphics are produced from scratch if necessary, or assembled from material in ESS. A piece of work may take anywhere from one minute to an hour-and-a-half to complete.

At 4:30 P.M. the group reassembles to review the final stories and graphics, discuss need for revises or new material, if necessary.

At 6:30 P.M. CBS Evening News goes on the air.

The routine for producing the Morning News is much the same, except for the hours involved. The first planning session takes place at 3 A.M., and the news goes on the air at 6 A.M. It is generally conceded by the Evening News crew that the morning group operates under much greater pressure.

Aside from the prepared graphics, throughout the day, the on-air control room has a constant link to a second control room which can feed special art or graphic effects to air at a moment's notice.

All the graphics reproduced here were created by the CBS NEWS under the direction of Art Director, Ned Steinberg, and his associates: Ellen Denton, Art Director for Evening News—pre-production and future projects; John Huie, Art Director for the Evening News; Lou Palisano, Art Director for Computerized Graphics; Robert Murphy, Art Director for Morning News; and Paul Hillman, Art Director for Nightwatch, airing at 2 A.M.

One should not be misled by the apparent simplicity and directness of these projects. They belie the planning and acuity required to zero in on the essence of a topic. Not only must the finished graphic be clearly discerned on the screen, it must be universally understood; it must work in black-and-white as well as color; it must be telegraphic, and above all, it must be pertinent.

Notice, too, even in the few samples reproduced here, how often certain components are repeated, attesting to the wonderful economy of the computer systems and the remarkable ingenuity of the CBS crew.

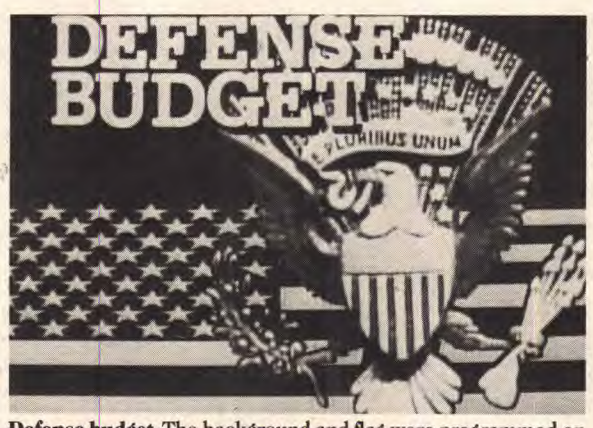
Marion Muller

Gun control. The 3-dimensional map, the illustration of the gun, and the typography were all programmed on AVA.

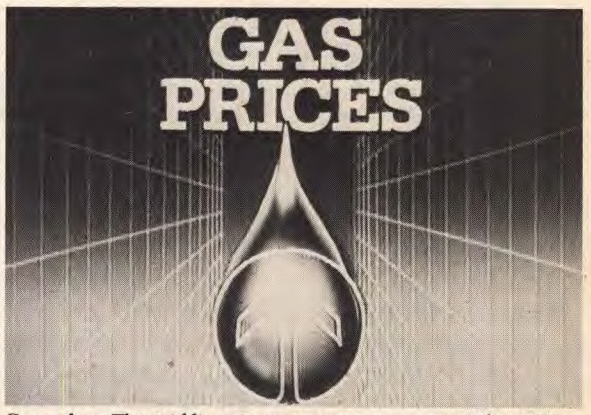
Soviet grain. The background, hammer and sickle were shot first, followed by two passes on the stalks of grain and two on the typography. As in all shadow effects, the black was shot first, and then the units are shot again with color burned in.

Poland / martial law. The artwork for the national seal of Poland and the bayonet were created directly on AVA. The transfer lettering was added in two passes: first in black for the shadow effect, and second with the color burned in.

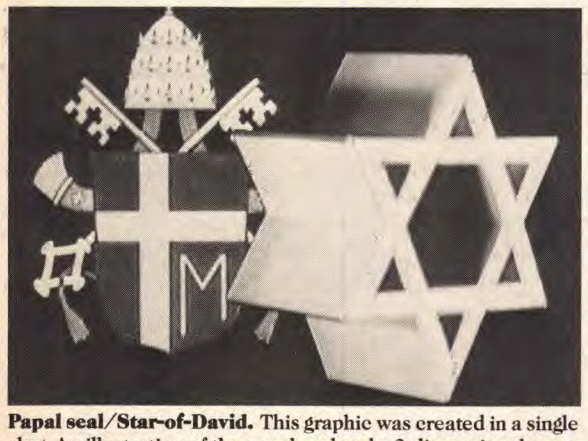
Stock market. The ticker machine and tape were created as a single drawing by airbrush, with the typography superimposed in the usual two passes—the first shot for the shadow, the second with color burned in.



Defense budget. The background and flag were programmed on AVA. (The flag was drawn flat, but squeezed in perspective by AVA.) The eagle was silhouetted out of the presidential seal. The shadow typography was superimposed in two passes.



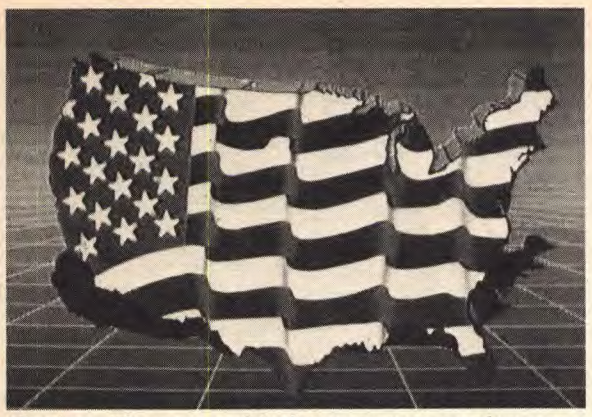
Gas prices. The grid lines in perspective were created on AVA; the glow effect implemented by ADDA. The illustration of the gas jet and the typography were superimposed in the final stage.



Papal seal/Star-of-David. This graphic was created in a single shot. An illustration of the papal seal and a 3-dimensional paper construction of the star were assembled on a color background and photographed.

Budget. Flag background came from existing artwork. A photo of the presidential seal, with black keyed out so the flag could show through, was superimposed. The word "budget" shot in two passes for shadow effect.

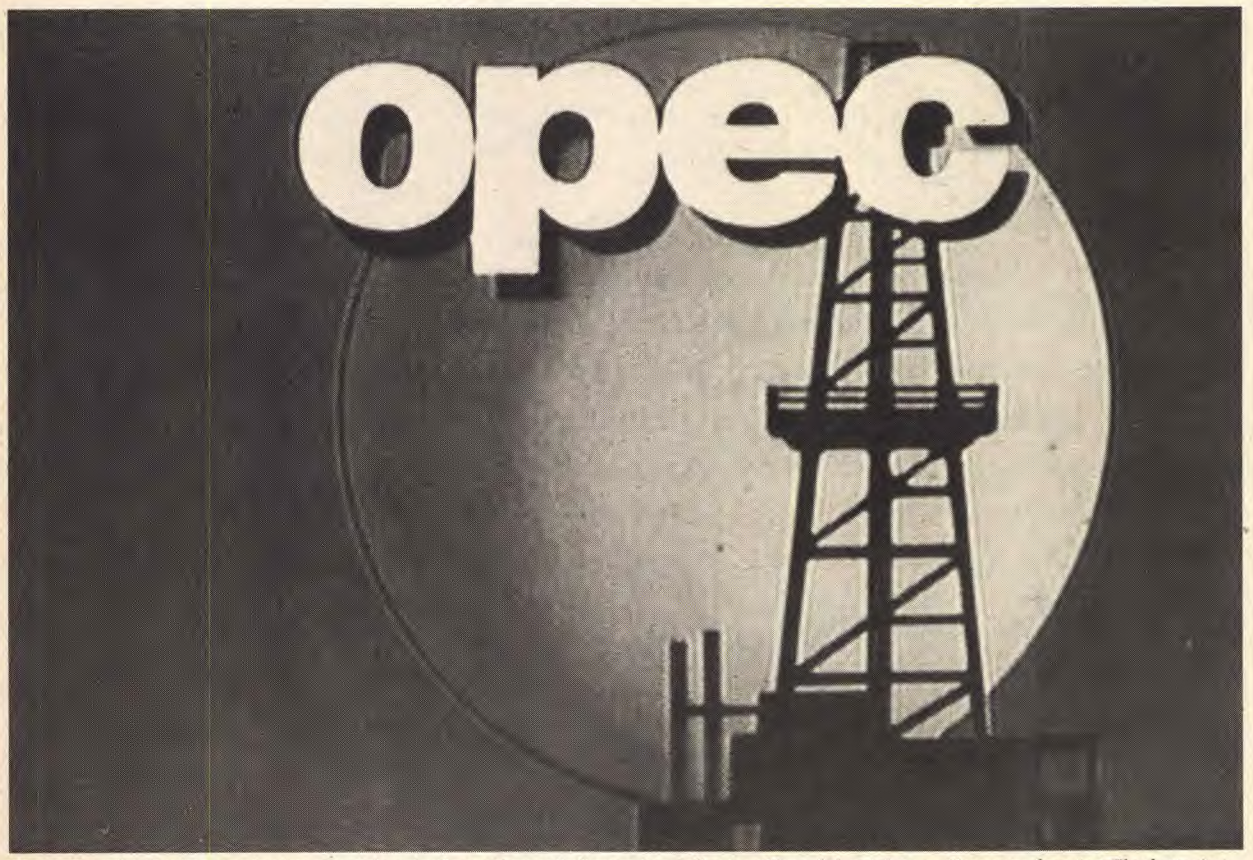
Soviet trade. A 3-dimensional model of a hammer and sickle was shot against a colored background. A line drawing of ropes was superimposed and trimmed to look like a cargo net. The lettering was shot in two stages: first, in black for shadow effect, then with color burned in.



Flag/map. The painting of the flag was superimposed over an AVA generated 3-dimensional map and grid background.

Nightwatch. This graphic is the main logo used for the 2 A.M. news. It is a single drawing, computer animated so the earth turns and the sun glows. The picture appears first, followed by the lettering.

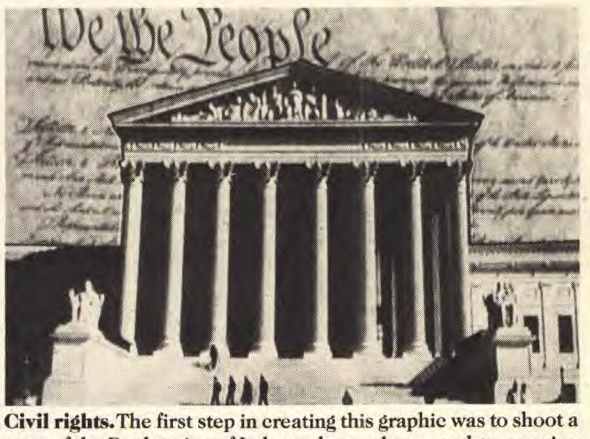
Health insurance. The background grid is a piece of flat artwork with a pulse line superimposed. The caduceus illustration was added in a separate stage and the shadow typography in the usual two passes.



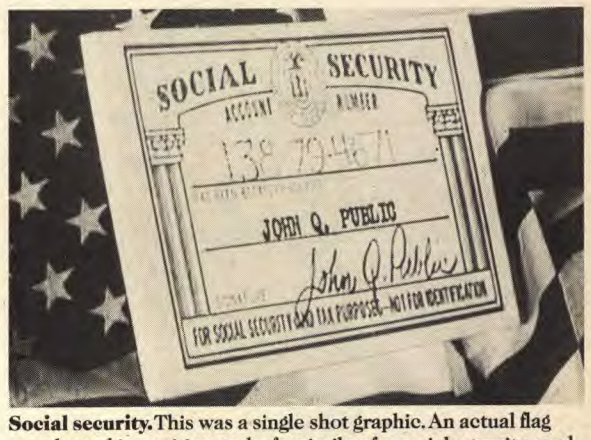
Opec. On a flat background color, the airbrushed sun gives a 3-dimensional illusion. The oil derrick is a silhouette drawing. The lettering is transfer lettering. The shadow effect in the typography is achieved in two shots: the first pass, in black, for the shadow; the second shot registers the full letter with color burned in.

Star-of-David. This graphic was created entirely by airbrush and shot in one operation.

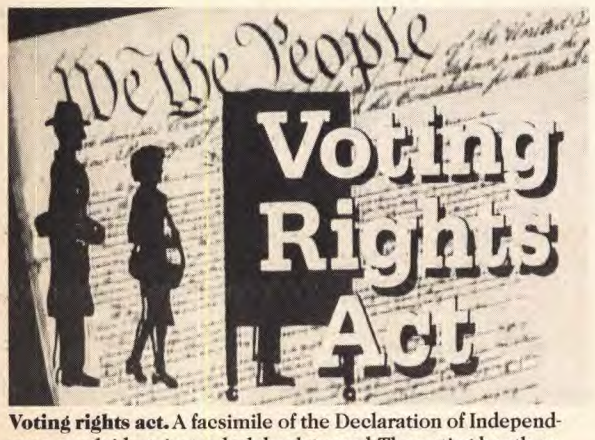
Foreign policy. The background is a squeezed, AVA-produced flag. A flattened-out line drawing of the world and the silhouetted photo of the eagle (from the presidential seal) were superimposed, followed by two passes on the typography for shadow effect.



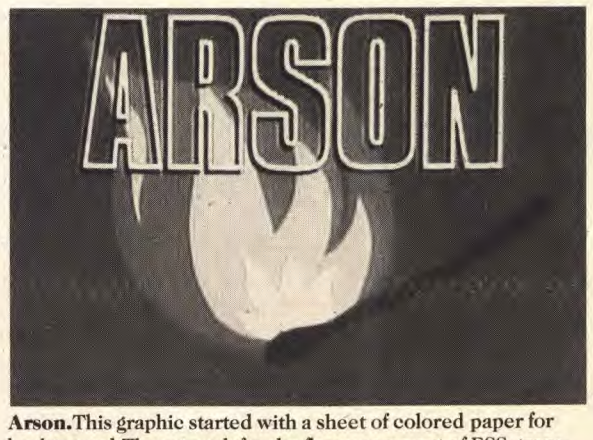
Civil rights. The first step in creating this graphic was to shoot a copy of the Declaration of Independence; the second, to superimpose a photograph of the Supreme Court building.



Social security. This was a single shot graphic. An actual flag was draped in position and a facsimile of a social security card was propped at an angle against the folds of the flag.



Voting rights act. A facsimile of the Declaration of Independence was laid against a dark background. The voting booth, as well as the figures of people, were silhouette drawings superimposed on the ground. The transfer lettering was shot in two steps: first the black, for shadow effect, then the white.



Arson. This graphic started with a sheet of colored paper for background. The artwork for the flame came out of ESS; transfer lettering was superimposed over all.

Economy. The flag in this project, is a painted cut-out, designed with a fold-over effect. An actual slot cut in the fold accommodated the photo of the coin which was airbrushed for 3-dimensional illusion. The type was superimposed in two passes.

THIS ARTICLE WAS SET IN ITC CASLON NO.224™ AND ITC FRANKLIN GOTHIC®

manbitesman

by Steven Heller Caricatures by Philip Burke

Rage is behind all that makes a satirist tick. It's not simply anger at a head of state, an institution or injustice, but rather it's an enigmatic force (sometimes called a satiric impulse) that is invariably tied to a personal psycho-history—one that stimulates an artist to respond more acutely in relation to issues and events that parallel early life experiences. It is not surprising therefore, that in cartooning the intensity of emotionalism brought to bear on a "target" begins as channeled rage and then over time evolves into more controlled, critical points of view. Philip Burke is one for whom the psyche led the way into art and as a result has developed an acerbic, expressionistic style of cartooning, which at times is hilariously funny while always confrontational.

Almost six years ago, when Burke began doing caricatures professionally, his drawing style was violent, his imagery was shocking, and his wrath was deep-seeded and forceful. With scalpel-sharp pen, he could decimate a victim's appearance like a frenetic cat might shred a catnip mouse. Soon however, the intensity of anger was equaled by concern for linear excellence. Penned with humor, Burke's fine-tuned, minimalist line became a means of articulating himself more honestly and efficiently. Recently, Burke has become a more thoughtful social critic, thanks in part to Buddhist studies. He has grown, too, as an artist, and presently works in oil, which is much more expressive than pen and ink. He also uses color in the manner of the Blaue Reiter Expressionists, as a further means to convey ideas.

Born in Buffalo in 1956, Burke is one of eleven children (including an identical twin brother). Although he had no formal art training, drawing was an integral part of his early years. He spent many hours producing pictures with his five oldest siblings, in a kind of jam session: "We would all conjure up our own fearsome monsters," Burke recalls, "put them on paper, and then develop intricate fantasy drawings in which we would defeat them. I guess I'm still fighting monsters through my caricatures."

Burke's satiric fires were ostensibly kindled at the age of fifteen, when his father gave him a copy of David Levine's caricature anthology, *Pens and Needles*—which emphasized that cartooning was a viable form for unstated frustrations. Burke's father, additionally, played an even more important role: for the act of cartooning was an overtly rebellious response to a less than satisfying relationship with this parent. Fortunately for Burke, caricature became more of a compulsion than stealing hubcaps.

While in school, Burke emulated Levine, was inspired by Ralph Steadman's caustic cartoons, and when introduced to Gerald Scarfe's grotesque caricatures his own adversary relationship with the human form began. Scarfe's examples of no-holds-barred distortion gave Burke a key to unlock some of his own internalized demons. His first short-lived job in the cartoon trade was doing a spot a week for the Buffalo Courier Express. Soon he made tracks to New York City with the intention of going to art school. Instead, a fortunate meeting with Levine led him on another course: "Levine liked my work, despite the fact that it looked so much like his own," recalls Burke. "He told me that school wouldn't help much and encouraged me to learn from experience. He treated me as an equal, not a student, and so I figured I'd go straight to work."

Work came; but slowly. Burke did drawings for the Village Voice, The New York Times, as well as a publicized neon caricature of Teresa Brewer. Other publications employed him as an illustrator, but in order to visually speak his mind in his own way, he co-published two limited-edition newspapers of graphic commentary: *Meat* and *The New York Illustrated News*. At the same time he stopped doing black and white drawings exclusively, and started using colored pencils, in the manner of the outrageous French caricaturists Claude Morchoisne, Gean Mulatier, and Patrice Ricord. This approach was more commercially viable, and the color magazine assignments and record album covers started flowing. This new work interested the editors at Vanity Fair, who offered him a deal that most satirical artists (most artists, period) would find hard to turn down: a contract with sinecure and the mandate to think for himself. "When they told me to submit my own ideas, I was terrified," Burke says. "I always thought I was thinking freely, doing what I wanted to do, but in fact many of my works were just stylistic exercises. Now I really had to think."

With the contract and the free time it affords, Burke is doing a lot of experimentation. Afraid of getting stuck in stylistic sludge, he is rethinking the basic approach to caricature. "I used to want to scare people. I wanted to give them a start by being as grotesque as possible. I would always get a reaction, and attention was exactly what I wanted." A revelation occurred after studying the life of Georg Grosz (one of Burke's artist heroes). He saw that Grosz, once a great satirist and vociferous enemy of injustice, was miserably transformed in later years by the same anger that made his early work so powerful. As evidenced in his later work, Grosz was terribly unhappy and died unfulfilled. The thought, no mattter how premature, that this could happen to Burke, changed his outlook: "I've reevaluated myself and my work," he says. "I see that continually calling people jerks can never be a solution. Furthermore, I'm not too certain that political statements, credos or philosophies solve anything."

Presently, Burke is concerned with depicting the complexities of people. He is experimenting with images of the internal nature rather than distortions of the superficial. "Caricature is dealing with masks. I'm now showing what's behind the mask. I'm doing a lot of straight portraiture from life—they are formally straight, but in my own graphic terms—in order to capture an individual's life at a specific moment. This is like working from the inside out, and I find it personally more satisfying than working from photos. When I look at someone, I capture two sides of the personality: one side of the face is often closed and protected, while the other side is open and searching. Although I'd rather draw from life, I can't all the time, so I hope that this notion will enhance the caricatures of personalities I render from photos."

Burke's future is worth following. His work for Vanity Fair will soon broaden to include reportage on many cultural and political fronts. He already has been dispatched to Washington to cover Caspar Weinberger at a congressional hearing, and to Broadway to render the latest production of Arthur Miller's "A View From The Bridge." Burke is young, exuberant and very talented. He just may turn out to be the Eighties' answer to Miguel Covarrubias.

Next issue: Felix Topolski.

THIS ARTICLE WAS SET IN ITC LUBALIN GRAPH™

Gore Vogue

Home Sweet Home Progressive Magazine

Sincerity Vogue

D'Amato Meets the Press Village Voice

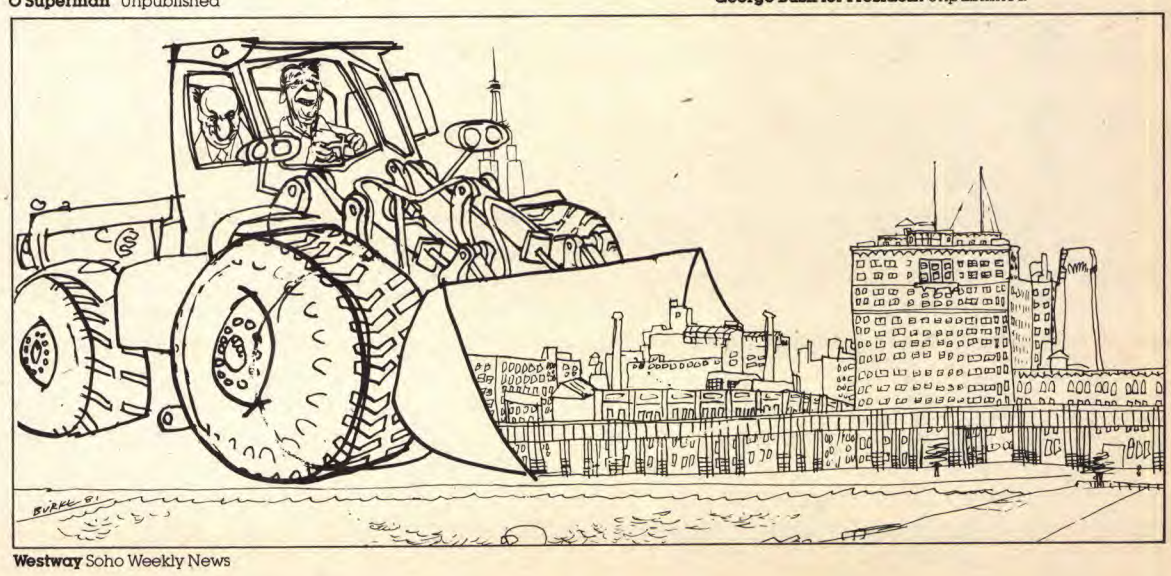
Jesse Helms & Friend Soho Weekly News

"O Superman" Unpublished

Ichabod Brown Quest

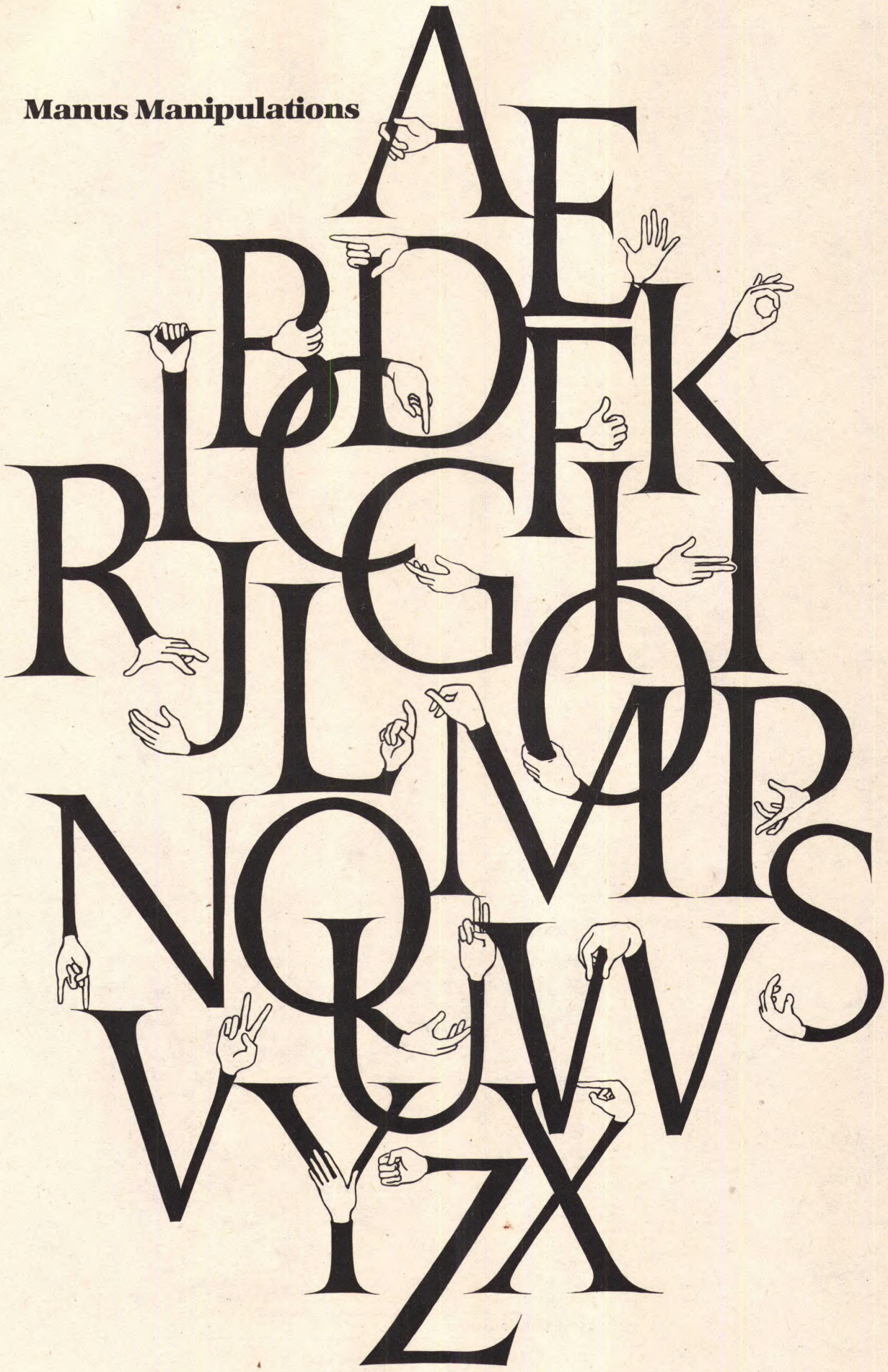
Mask Vanity Fair Prototype - Unpublished

George Bush for President Unpublished



Westway Soho Weekly News

Manus Manipulations



Two heads are not always better than one. Four hands are not always speedier than two. Unless they are all working in the same direction. Fortunately, when Lida Lopes Cardozo and Bram de Blécourt combined talents to create an alphabet, they got it all together in one integrated design. And from the looks of it, they had a rollicking good time besides. Their alphabet, *Manus*, is all about hands—making gestures, connections and endings.

The design idea grew out of Cardozo's predilection for "big endings." She likes statues with substantial feet and hands. She likes letter forms with meaningful serifs. Along with her friend and fellow designer, Bram de Blécourt, they put together an alphabet that satisfied Cardozo's insatiable hunger for sturdy, reliable appendages and serifs. As you can plainly see, every hand in the alphabet serves a purpose. It either holds the letter together, supports it or makes an upbeat comment at the end.

Both Bram de Blécourt and Lida Lopes Cardozo studied graphic design at the Royal Academy of Arts in The Hague, Holland. Blécourt is currently a free lance designer in Rotterdam. He is a member of the Dutch Association of Graphic Designers (GVN) and ATypI. Cardozo, who started as an apprentice in David Kindersley's Workshop in Cambridge, England, is currently a partner in the firm, which is engaged in everything to do with letters. They cut them in stone, engrave them in glass, draw them, paint them or render them in any form requested. She and Kindersley are also partners in publishing ventures, and both will be visiting Stanford University, California, in 1983.

Although the designers modestly allow that *Manus* might need more attention for commercial purposes, they are happy to "hand it over," as-is, for the amusement of U&lc readers. **M.M.**

THIS PAGE WAS SET IN ITC ZAPF INTERNATIONAL®

RASGUEO© by Jean Larcher

While many of the alphabets submitted to U&lc are designed with tongue-in-cheek, calligrapher Jean Larcher's alphabet is a serious, pen-in-hand creation, already copyrighted. He calls it Rasgueo©, a Spanish word which, among other things, connotes *calligraphy.* Larcher explains that he chose the name to honor the Spanish calligraphers he enjoys, especially Pedro Dias Morante and Ramón Stirling.

Although Jean Larcher was born, studied, lives and works in France, he has bonds to the international-extended-family of calligraphers and typographers. He has published seven books in the United States with Dover Press; three, specifically about letter forms and alphabets. His writings on typography and design have appeared in French, Spanish, Swiss and American publications. He has also lectured and taught in a number of graphic centers outside of France.

In his own design studio, as a calligrapher-artist, he specializes in creating alphabets, original calligraphy, lettering, logotypes and other corporate image graphics.

For the curiosity of calligraphy devotees, this Rasgueo alphabet was drawn, first in pencil, and then finished with a "Sergent Major" nib—with no retouching. M.M.

THIS PAGE WAS SET IN ITC FRANKLIN GOTHIC®

bathtubs

Some did it for cleanliness. Some did it for Godliness. Some did it for sport. Some did it for pleasure. For one reason or another, for 5,000 years, civilized people have been "turned on" to

It really isn't sporting to puncture anyone's balloon, but when we read in a trade magazine that, last year alone, Americans spent $2.5 billion on bathrooms and bath-related facilities, we could only think, "Peanuts!" Compared with the attention some of our ancient antecedents paid to bathing and bath facilities, our recent expenditures for, and preoccupation with, bathrooms is just a drip in the tub.

Ancient baths. *Five thousand years ago, a highly civilized society dwelling in the Indus Valley had sophisticated bathing equipment— a public bath that measured 24 x 40 feet, with a scientific drainage system, and private bathrooms in their homes with tubs, drains, spigots and faucets.*

In the well-preserved palaces of Aegean civilizations, there are recognizable remnants of bathrooms with tubs, footbaths, drains and vertical pipes, proving that, as far back as 2,000 B.C., people were bathing with running water.

Whatever we know of Egyptian bathing habits comes from early writings, and pertains to rituals for priests, who were required to wash four times a day in cold water.

Ancient Sumerians, too, were known to have had bathing facilities.

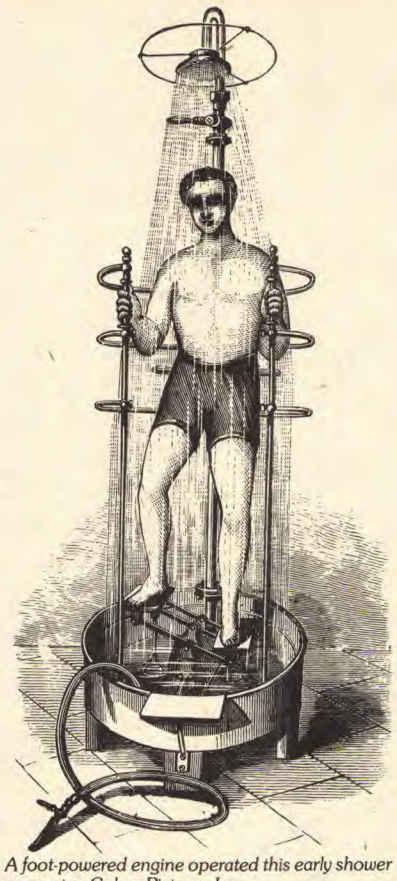
But it was Mosaic Law, found in the Bible in Leviticus (16,17) and Numbers (19), that first firmly associated washing and bathing with religious duty. Since the germ-theory of disease was still a long way off, it is not certain whether the washing rites were inspired by a devotion to cleanliness or Godliness, but "purification" was the objective. Dozens of ritual washings are spelled out in the Bible. Among the more common practices among orthodox Jews are the required hand-washing before meals and the ritual bath for women, the mikvah, *before marriage and following menses. There is no mention of required baths for menfolk, but who says life is fair?*

The Greeks. *The Greeks of ancient times needed no motivation for bathing except for sheer pleasure. They frolicked in tubs of polished stone, marble or wood— first in cold water, then in warm. Bathing, for them, was a purely social and recreational activity in esthetic surroundings.*

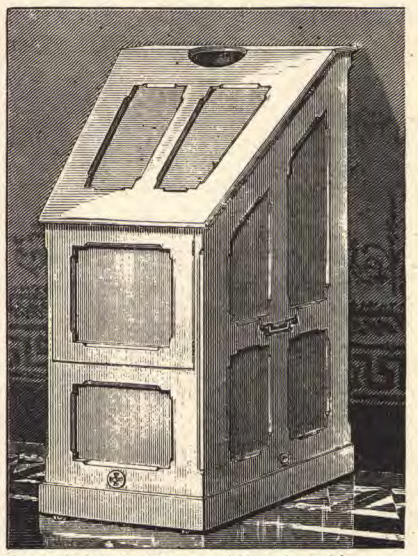
Orientals. *Although some form of bathing was always popular in Oriental cultures, the Japanese cultivated it into an esthetic experience. Originally, they were known to take tubless baths, with servants pouring water from jugs over the bodies. Later, they took to constructing rather large wooden tubs to set in their courtyards or gardens. These were filled with exceedingly hot water, and the whole family piled in for a bath in one sitting. Hotels offered the same type of bath, either indoors or out, with a massage thrown in for guests. To this day, there is public mixed bathing, with no attempt to achieve privacy. Frequently, public baths have large, unprotected openings through which passersby may view the scene.*

ILLUSTRATION BY GINI SHURTLEFF

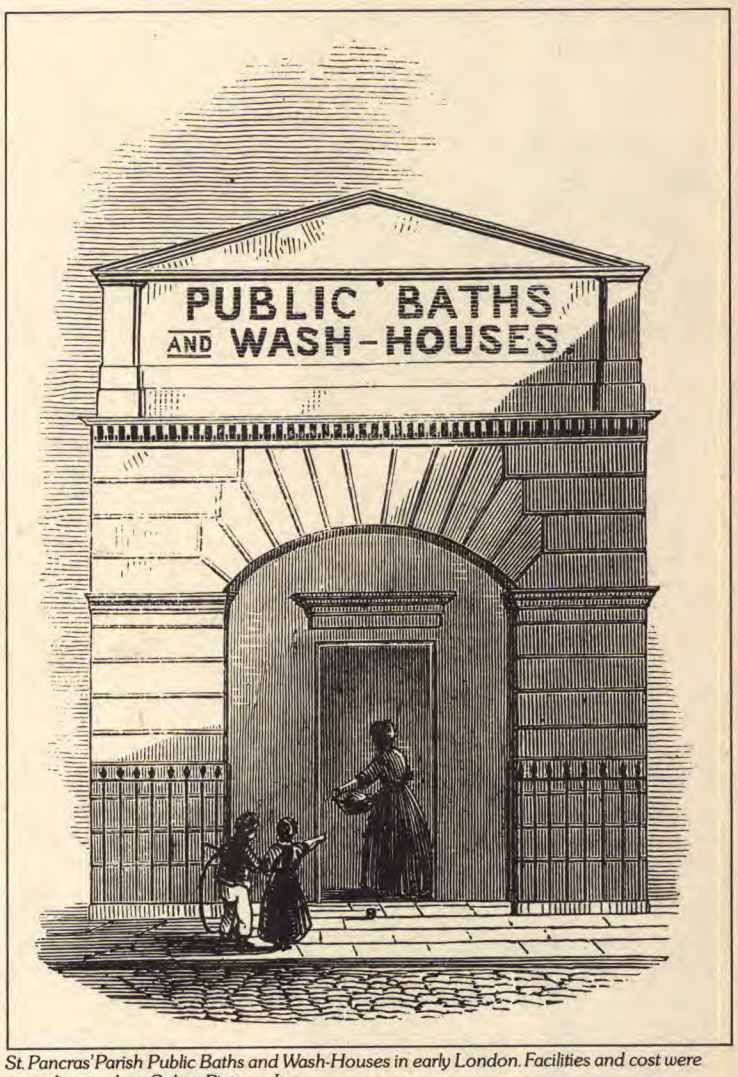
The entrance hall and baths of Caracalla. Culver Pictures, Inc.



A foot-powered engine operated this early shower apparatus. Culver Pictures, Inc.



This turkish bath cabinet could be adapted for an adult or child. Culver Pictures, Inc.



St. Pancras' Parish Public Baths and Wash-Houses in early London. Facilities and cost were according to class. Culver Pictures, Inc.

Scythian steam baths. *A major breakthrough in bathing techniques came in the 5th century B.C. The Scythians, a nomadic tribe that roamed through what is now the Ukraine, discovered that by pouring water on heated stones, they could provide a comforting vapor. The steam was trapped by pitching a tent of felt cloth over the stones. This same steam bath technique was also used by North American Indians in more recent times.*

Roman baths. *In their bathing, as in everything else, the ancient Romans were expansive and organized. At the height of their glory, they stinted on nothing. The public baths of Caracalla, built in Rome during the reign of the Emperor Caracalla, 211-217 A.D., was a marble colossus that held 16,000 people at one time. In Pompeii, in Bath, England, and in all the territories where Romans set foot, they constructed elaborate bathing facilities. The Roman bath was a highly structured ritual, and in their buildings, form followed function.*

First the bather undressed, and left his clothes in a special

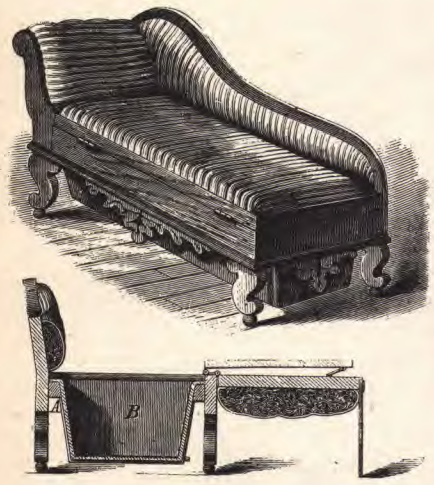
"Togetherness" is shown in this lithograph by Honoré Daumier—1800s. New York Public Library

Need space? Try Damen's hide-a-bath! Culver Pictures, Inc.

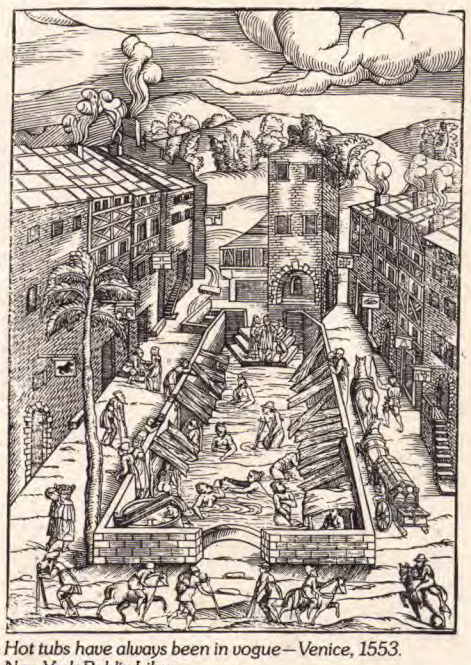
room called the apodyterium. Next, he was anointed with oil in the unctuarium. From there he proceeded to a room where he engaged in violent exercise, and then to the hot room, the calidarium. This was followed by the steam room, the sudatorium, where the body was scraped with curved metal instruments to remove accumulated grease and perspiration from the skin. Next came the warm room or tepidarium, and then a cold bath in the frigidarium, where there might also be a swimming pool.

Many of the Roman baths were located near mineral springs where they could take advantage of the medicinal benefits of those waters. Medicinal baths were known in almost every civilization in both Western and Eastern worlds.

Bathing, however, was not high on the list of priorities of the barbarian tribes that overran Europe following the demise of the Roman Empire. The magnificent baths were either destroyed or fell into decay over the centuries, but enough remained to attest to their grandeur. In Rome, the opulent Caracalla structure was restored and now serves as an opera hall.

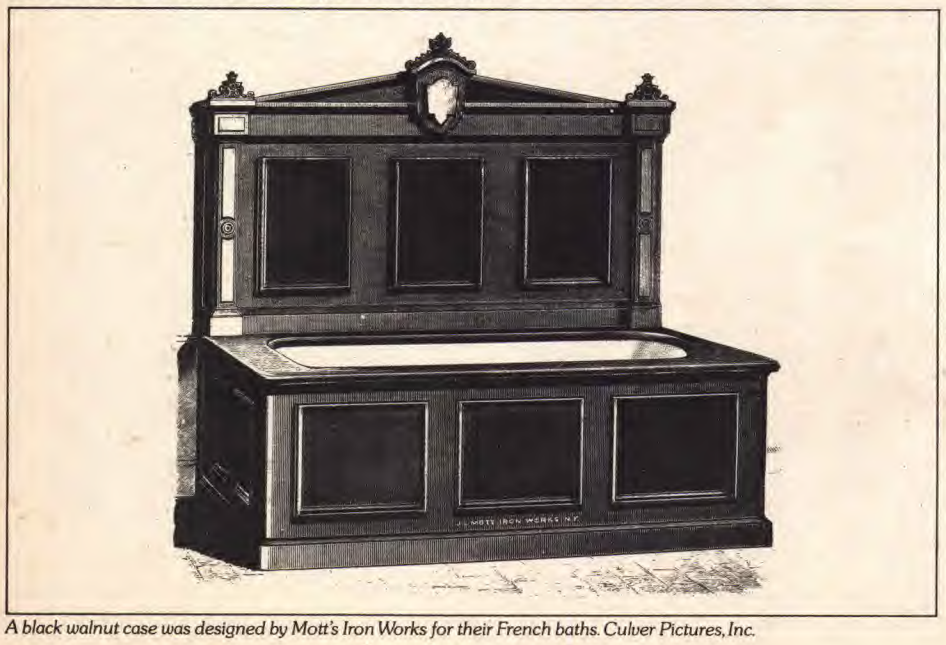


An ingenious combination of two household necessities! Culver Pictures, Inc.



Hot tubs have always been in vogue—Venice, 1553. New York Public Library

A cold bath in Germany in the Roman style. Culver Pictures, Inc.



A black walnut case was designed by Mott's Iron Works for their French baths. Culver Pictures, Inc.

No soap for early Christians. I am sorry to report that the early Christians do not get good marks for cleanliness. If the barbarians were not interested in bathing, to the early Christians it was anathema. The perfumes, cosmetics and nudity associated with the Greek and Roman bath, were considered to be sinfully decadent. Like the Semites before them, the Christian ascetics abhored nudity, and even looked upon dirt as appropriate self-mortification of the flesh—a proper penance for sin. They were determined to discourage public bathing and issued edicts prohibiting it in general, and more specifically against bathing with Jews and excommunicated Christians.

Despite the hierarchal admonitions, mixed public bathing was a popular sport, accompanied by drinking, eating and carousing in decidedly un-Christian ways.

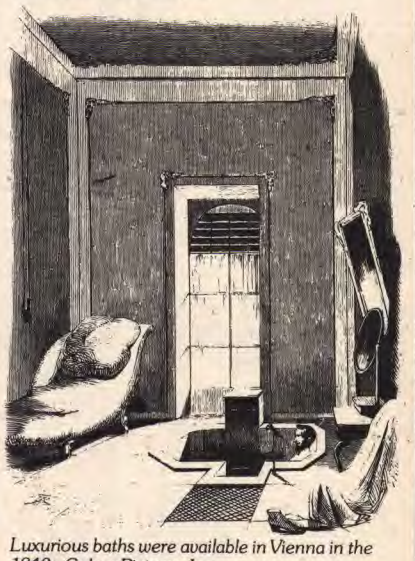
The middle ages. Eventually, the Church relented and lifted its prohibitions on bathing. An edict, Regimen Sanitatis Saleritanum, was issued, suggesting that occasional bathing was permissible for health reasons. For anyone who cares to count, King John of England was supposed to have bathed at least three times a year, before major church festivals.

Islamic baths. Moslems reflected both the Judaic and Christian antipathy toward nudity, but they embraced the Judaic code of ceremonial cleanliness and purification by water. When the Moors swept into Spain, they constructed elegant private baths in their homes, with all the pomp and splendor of their exotic Byzantine heritage. Crusaders returning from the Byzantine world also introduced the Turkish bath to Europe—an Ottoman version of the old Roman bath.

The Renaissance. Culture was reborn... the human spirit was uplifted... but the Renaissance didn't do a thing for human cleanliness. Even the meager standards of the Middle Ages went down the drain. The new Protestant cults were even more fanatic than the early Christians as far as promiscuous public bathing was concerned. Doctors, too, frowned upon public bathing as a contributor to the spread of disease. While the nobility and wealthy citizens could afford to douse themselves with perfume and use cosmetics to cover up dirt, they were no substitute for a good wash. Even Queen Elizabeth, rumor had it, took a bath once a month, whether she needed it or not.

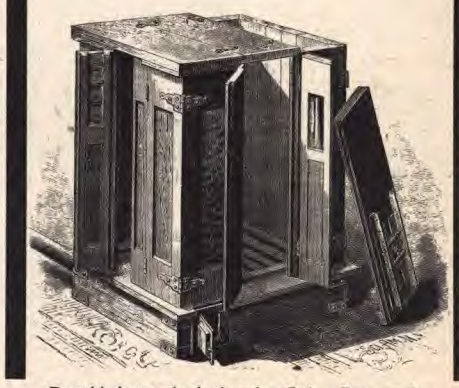
Social reform. With the development of commerce and industry, masses of people clustered together in cities—in their living quarters and work places. It became obvious that

St. Pancras' inferior bath—extra charge for hot water! Culver Pictures, Inc.



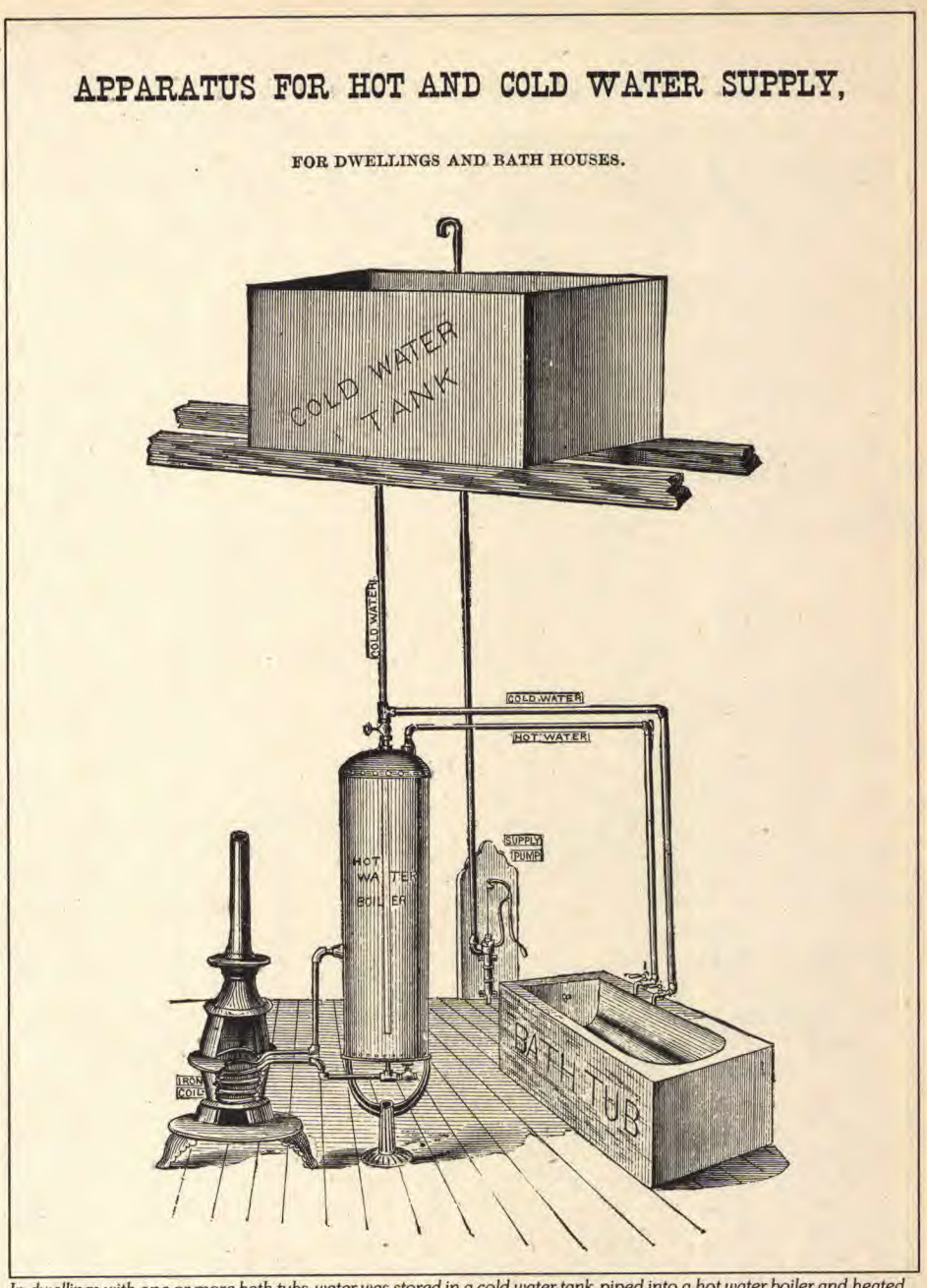
Luxurious baths were available in Vienna in the 1840s. Culver Pictures, Inc.

This German bath of the 1700s seems to represent a social hall rather than a bathing hall. New York Public Library



Portable hot-air bath chamber. Culver Pictures, Inc.

Music to bathe by in Castle Wolfegg, Germany in the 15th Century. New York Public Library



In dwellings with one or more bath tubs, water was stored in a cold water tank, piped into a hot water boiler and heated by a coal or wood stove — USA. Culver Pictures, Inc.

something had to be done about personal cleanliness. Social reformers campaigned for public baths and wash houses for the masses of people who were not privileged to have private bathing facilities in their own homes.

By the 19th century, respectable homes had built-in bathrooms with tubs. Some even had independent heating apparatus for bath and shower installations. But in less affluential quarters, bathtubs and showers were separate units, set up out of doors or in a special room when needed.

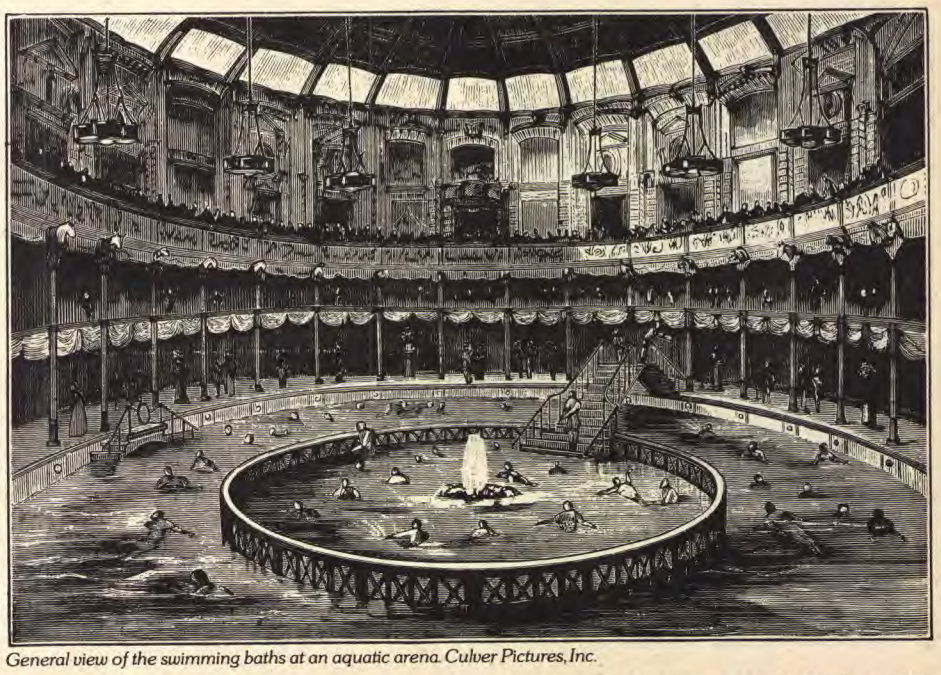
In true Victorian spirit, bathtubs that were not enclosed in separate rooms were disguised out of modesty. At a time when people covered the bare legs of tables and chairs with skirts, you were not apt to see a naked bathtub around a house. Some tubs were enclosed in cabinets; some unfolded out of the wall from closet-like enclosures. Still others were disguised as sofas or chaise-lounges.

The last words. *The glamorized, disguised tubs of the Victorian era were finally stripped of their trappings in the modern no-nonsense 20th century. Everyone was delighted with a pristine, white-tiled, functional bathroom. Until now. Suddenly, private indoor bathing, with plenty of hot water, is no longer a big thrill. Seeking new pleasures, we look back over our shoulders to the past. Now we have friends, family and strangers jumping into outdoor hot tubs together, Japanese style. The newest look in indoor bathrooms is a walk-in shower-pool-and-tub installation; or a tiered tub design where one can entertain friends; or a tub, centered in a bath-and-dressing room combination. The last word in contemporary bathrooms looks like a throwback to the hedonistic ancient Greek and Roman extravaganzas. If there's something ironic here, nobody is noticing. The soap is in our eyes.*

Marion Muller

Seven sumo dandies in jovial poses drawn with great humor by the Japanese artist Hokusai in the 1700-1800s. New York Public Library

Old Roman bath. Culver Pictures, Inc.



General view of the swimming baths at an aquatic arena. Culver Pictures, Inc.

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LET'S POW

A WORD SEARCH: BY JULIET TRAVISON

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X	U	O	I	S	E	E	T	N	A	S	K	P	C	M	I	C	M	A	C	N	E	O
H	U	P	A	O	N	E	P	C	L	A	E	I	O	S	M	A	I	D	U	A	K	M
E	I	A	T	A	O	S	H	N	S	M	I	A	M	I	A	H	K	H	D	G	O	I
O	I	K	A	N	B	U	S	A	D	A	I	R	A	O	C	A	A	O	I	A	R	F
H	A	C	K	Y	S	U	W	P	U	Q	U	O	N	N	H	M	Y	O	E	R	A	O
A	W	I	R	E	C	M	O	R	E	U	Z	O	C	I	A	O	P	P	A	R	K	X
P	A	K	T	O	O	N	R	O	P	O	E	D	H	L	O	T	T	A	W	A	W	S
A	R	T	I	S	T	I	C	S	A	D	H	D	E	L	A	W	R	I	T	N	A	I
R	M	O	R	I	O	C	S	A	W	D	C	A	E	I	U	P	N	A	V	A	H	O
A	S	T	A	D	I	H	O	U	N	Y	T	C	A	N	A	N	A	V	A	J	O	U
E	P	C	C	H	E	O	O	K	E	E	A	Z	T	M	E	W	K	K	W	E	M	Q
M	R	T	H	I	L	E	N	E	E	G	N	V	T	B	C	H	O	C	T	A	W	O
I	I	O	I	E	J	T	D	O	N	O	N	D	A	G	A	G	R	I	H	T	I	R
C	N	O	P	J	Y	E	K	A	L	A	M	G	H	P	P	T	U	O	M	I	P	I
C	G	F	P	Q	L	E	R	S	K	W	O	T	S	T	A	E	Y	W	O	G	E	T
O	S	K	E	A	U	F	N	V	W	O	O	X	U	A	C	I	Y	A	D	N	A	L
S	Z	C	W	S	M	K	A	N	B	I	T	N	O	K	H	L	A	S	O	I	W	U
U	D	A	A	N	M	C	R	E	E	K	O	A	C	L	E	U	E	H	C	T	B	A
K	R	L	G	A	I	A	I	O	E	N	E	D	M	I	H	J	S	O	A	O	I	N
E	N	B	O	K	P	L	Q	T	K	O	O	N	I	H	C	O	B	E	M	M	J	I
E	E	S	N	U	M	B	S	O	Y	U	M	A	E	C	H	Z	U	N	I	A	O	U
N	E	Z	P	E	R	C	E	L	O	N	I	M	E	S	A	A	W	A	P	A	U	Q

Answer on page 72.

ALEUT
APACHE
ARAPAHOE
ARIKARA
ASSINIBOINE
ATHAPASCAN
BANNOCK
BLACKFEET
BLACKFOOT
CADDO
CAYUGA
CHEROKEE
CHEYENNE
CHICKASAW
CHILKAT
CHINOOK
CHIPPEWA
CHITIMACHA
CHOCTAW
COMANCHE
COUSHATTA
CREE
CREEK
CROW
DAKOTA
DELAWARE
ESKIMO
HAIDA
HIDATSA
HOOPA
HOPI
HUPA
HURON
ILLINOIS
IROQUOIS
IOWA
KAROK
KANSA
KICKAPOO
KIOWA
KLAMATH
KUTENAI
LENAPE
LUMMI
MAIDU
MALISEET
MANDAN
MASSACHUSETT
MIAMI
MICMAC
MICCOSUKEE
MODOC
MOHAWK
MUNSEE
NAVAHO
NAVAJO
NEZ PERCE
NARRAGANSET
NATCHEZ
NOOTKA
OJIBWA
OMAHA
ONEIDA
ONONDAGA
OSAGE
OTO
OTOE
OTTAWA
PAIUTE
PAPAGO
PASSAMAQUODDY
PAWNEE
PENOBSCOT
PIMA
POMO
PONTIAC
POTAWATOMI
PUEBLO
QUAPAW
QUINAULT
SANTEE SIOUX
SAUK
SEMINOLE
SENECA
SHAWNEE
SHOSHONE
SIOUX
SIWASH
TAOS
TINGIT
TSIMPSHIAN
UTE
WARM SPRINGS
WASCO
WASHOE
WINNEBAGO
YAKIMA
YAVAPAI
YUROK
YUMA
ZUNI

How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out – they may be used again as part of another name!

To give you a head start, we have shaded one of the puzzle words.

While these proper nouns may be spelled differently in other languages, please follow the versions in our Puzzle Word List:

Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagerecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus – sie könnten als Teil eines anderen Wortes gebraucht werden.

Um Ihnen zu einem Anfang zu verhelfen, haben wir eines der Rätselwörter schattiert.

Obwohl Eigennamen in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Règle du jeu: Retrouvez dans le puzzle et entourez d'un trait les mots qui figurent dans le Puzzle Word List.

Ils se lisent verticalement, horizontalement, diagonalement et même à l'envers. Ne barrez aucune lettre! Chacune peut resservir dans un autre mot.

Pour vous mettre sur la voie, nous avons teinté un des mots du puzzle.

Les mêmes mots peuvent avoir des orthographes différentes selon les langues. Tenez-vous en à l'orthographe que donne le Puzzle Word List.

ILLUSTRATION BY LIONEL KALISH

THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC™ CONDENSED AND ITC TIFFANY

SOMETHING FOR EVERYBODY FROM U&LC.

DESIGNED AND EDITED BY MO LEBOWITZ

Billarts? Balyards? Billiards!!!

While browsing through a spare copy of Harper's Bazar (sic) from August 7, 1869 we came across this little bit of ephemera entitled "The Origin of Billiards." It would be dirty pool not to repeat it here.

"The literature of billiards is scanty; its origin dimmed by obscurity. Shakespeare identifies with the amusements of Cleopatra's Court at Alexandria; and although more than one writer has pronounced the immortal bard guilty of an anachronism, it seems quite possible that he had some slight authority for putting the words 'Let's to billiards' into the mouth of the Egyptian queen. Writing in 1743, and referring to the derivation of the titles of sports from the instruments used, Mr. Maurice Johnson, Jun., a member of the celebrated Spalding Society, says on recollecting all he can of the ball plays of the Greeks and Romans, and, on consulting Bullinger *(de ludis vet)*, Godwin, Rouse, and Kennet, he finds nothing about cricket, which he conceives is the Saxon game of *Ihicce*, the crooked club being the bat wherewith the ball is struck. Billiards he takes to be a Norman pastime, from the *billart*, a stick so called, and used similarly. Strutt gives representation of a very curious sport which appears, he says, to bear some analogy to bowling, but the bowls instead of being cast by hand, are driven with a baton, or mace, through an arch toward a mark at some distance from it. Hence, he makes no doubt, originated the game of billiards, which was formerly played with a similar kind of arch and a mark called the king, but placed upon a board instead of on the ground. The authorities cited induce the supposition that, at an early period, a rude game, answering to some extent the description of that commonly supposed to have been introduced into France in the reign of Charles IX, was played. But how remote its origin, or when the addition of a table to the impedimenta gave it at once increased dignity by accommodating it to the limits of a room, and obviated the necessity for excessive stooping, seems uncertain.

"Dr. Johnson inclines to the belief that the French derived from England both the play and the name, which he states is a corruption from *balyards*—yards or sticks to drive the ball along the table. It is not unlikely that he is partially correct in his assertion, for we find the game flourishing in Elizabethan England, and immortalized by poets contemporary with DeVigne, the artist who first designated tables for His Majesty of France."

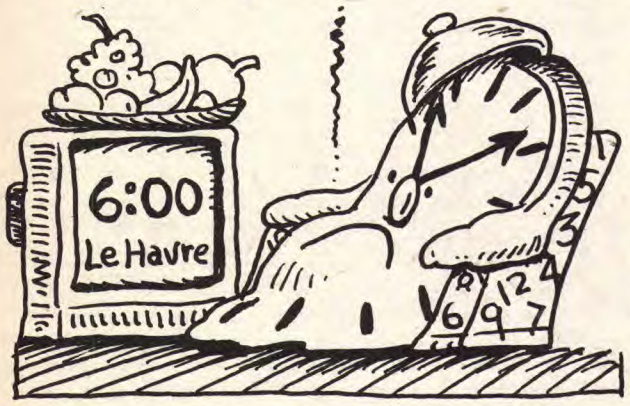
Quote:

"... no matter what style the design of a book conforms to, it must be one that presents the text clearly, without distractions of queer composition, odd types, or meaningless decoration."

Bruce Rogers, "Paragraphs on Printing"

unQuote.

At 12:00 Noon Eastern Standard Time the Standard Times for Everybody are as Follows:



In America:

Albuquerque, NM	10:00 a.m.	Honolulu, HI	7:00 a.m.
Atlanta, GA	12:00 noon	*Juneau, AK*	*7:00 a.m.*
Baltimore, MD	*12:00 noon*	Kansas City, MO	11:00 a.m.
Boise, ID	*10:00 a.m.*	Knoxville, TN	12:00 noon
Boston, MA	*12:00 noon*	*Little Rock, AR*	*11:00 a.m.*
Buffalo, NY	*12:00 noon*	*Los Angeles, CA*	*9:00 a.m.*
Charleston, SC	12:00 noon	*Louisville, KY*	*12:00 noon*
Cheyenne, WY	10:00 a.m.	Memphis, TN	11:00 a.m.
Chicago, IL	11:00 a.m.	Minneapolis, MN	11:00 a.m.
Cincinnati, OH	12:00 noon	*New York, NY*	*12:00 noon*
Columbus, OH	12:00 noon	*New Orleans, LA*	*11:00 a.m.*
Dallas, TX	*11:00 a.m.*	Phoenix, AZ	10:00 a.m.
Denver, CO	*10:00 a.m.*	Portland, ME	12:00 noon
Des Moines, IA	*11:00 a.m.*	Portland, OR	9:00 a.m.
Detroit, MI	*12:00 noon*	*Reno, NV*	*9:00 a.m.*
Fort Worth, TX	11:00 a.m.	San Francisco, CA	9:00 a.m.
G. Rapids, MI	*12:00 noon*	*Wichita, KS*	*11:00 a.m.*

In the World:

Amsterdam	6:00 p.m.
Athens	7:00 p.m.
Baghdad	*8:00 p.m.*
Bangkok	*12:00 mid.*
Belfast	*5:00 p.m.*
Berlin	*6:00 p.m.*
Bogota	*12:00 noon*
Bombay	*10:30 p.m.*
Brussels	*6:00 p.m.*
Bucharest	*7:00 p.m.*
Budapest	*6:00 p.m.*
Buenos Aires	*1:00 p.m.*
Calcutta	10:30 p.m.
Capetown	7:00 p.m.
Copenhagen	6:00 p.m.
Djakarta	*12:00 mid.*
Dublin	*5:00 p.m.*
Geneva	6:00 p.m.
Havana	*12:00 noon*
Hong Kong	*1:00 a.m.**
Istanbul	8:00 p.m.
Jerusalem	*7:00 p.m.*
Le Havre	6:00 p.m.
Leningrad	8:00 p.m.
Lisbon	5:00 p.m.
London	5:00 p.m.
Madrid	*6:00 p.m.*
Manila	*1:00 a.m.**
Melbourne	*3:00 a.m.**
Mexico City	*11:00 a.m.*
Moscow	*8:00 p.m.*
Paris	6:00 p.m.
Rio de Janeiro	*2:00 p.m.*
Rome	*6:00 p.m.*
Singapore	12:30 a.m.*
Sydney	3:00 a.m.*
Tokyo	*2:00 a.m.**
Wellington	5:00 a.m.*
Yokohama	*2:00 a.m.**
Zurich	6:00 p.m.

** Indicates the morning of the following day.*

Note: *By government decree or proclamation, Spain, France, the Netherlands and Belgium have advanced their time from the standard meridian by one hour throughout the year. The time indicated on the table above is called the legal time, or, more generally, Standard Time.*

Musical (and otherwise) Chairs.

The American Academy of Arts and Letters recently elected Leonard Bernstein, the composer/conductor, and Arthur Schlesinger, Jr., the historian/author, as new members.

The Academy is the upper body of the 250-member Institute of Arts and Letters. The "immortals" of this group are the 50 members chosen for these specifically numbered chairs. Mr. Bernstein will occupy chair 30, and Mr. Schlesinger will sit in chair 4.

Do they all scuffle when the music suddenly stops?

HAPPY BIRTHDAYS

June

Marilyn Monroe (1)	W. B. Yeats (13)
Brigham Young	U.S. Army (14)
Marquis de Sade (2)	UNIVAC
Jefferson Davis (3)	Harriet B. Stowe
William Hine	Edvard Grieg (15)
Adam Smith (5)	Igor Stravinsky (17)
Joseph Clark	George Mallory (18)
Aram Katchaturian (6)	Henry Folger
Beau Brummel (7)	Jean Sartre (21)
Paul Gaugin	Anne Lindbergh (22)
Frank L. Wright (8)	Irvin S. Cobb (23)
Barbara Bush	Jack Dempsey (24)
George Wyeth	George Orwell (25)
Carl Neilsen	Helen Keller (27)
George Stephenson (10)	James Smithson
Judy Garland	Peter Rubens (28)
John Constable (10)	Jean Rousseau
Ben Jonson	G. W. Goethals (29)
George Bush (12)	William Mayo, M.D.

July

Thomas Clemson (1)	Inigo Jones (15)
George Sand	Clement Moore
Thurgood Marshall (2)	Roald Amundsen (16)
Louis Armstrong (4)	Mary B. Eddy
Calvin Coolidge	Charles Mayo, M.D. (19)
Ann Landers	Edmund Hillary (20)
Abigail Van Buren	Ernest Hemingway (21)
John P. Jones (6)	Marshall McLuhan
Beatrix Potter	George Clinton (26)
Nancy Reagan	G. B. Shaw
Nelson Rockefeller (8)	Jacqueline Onassis
Elias Howe (9)	Terry Fox
James Whistler (10)	José Barbosa (27)
Marcel Proust	Benito Mussolini (29)
John Q. Adams (11)	Alice Roosevelt
Henry Thoreau (12)	Booth Tarkington
Josiah Wedgwood	Emily Brontë (30)
Gerald R. Ford (14)	Henry Ford
Woody Guthrie	James Hoffa

Post Office Language.

It's rare that we see our Post Office simplify anything, but this time they've done it!

They've come up with an official list of two-letter abbreviations for the 50 states and the District of Columbia:

ALABAMA **AL**
ALASKA **AK**
ARIZONA **AZ**
ARKANSAS **AR**
CALIFORNIA **CA**
COLORADO **CO**
CONNECTICUT **CT**
DELAWARE **DE**
DISTRICT OF COL. **DC**
FLORIDA **FL**
GEORGIA **GA**
HAWAII **HI**
IDAHO **ID**
ILLINOIS **IL**
INDIANA **IN**
IOWA **IA**
KANSAS **KS**
KENTUCKY **KY**
LOUISIANA **LA**
MAINE **ME**
MARYLAND **MD**
MASSACHUSETTS **MA**
MICHIGAN **MI**
MINNESOTA **MN**
MISSISSIPPI **MS**
MISSOURI **MO**
MONTANA **MT**
NEBRASKA **NE**
NEVADA **NV**
NEW HAMPSHIRE **NH**
NEW JERSEY **NJ**
NEW MEXICO **NM**
NEW YORK **NY**
NORTH CAROLINA **NC**
NORTH DAKOTA **ND**
OHIO **OH**
OKLAHOMA **OK**
OREGON **OR**
PENNSYLVANIA **PA**
RHODE ISLAND **RI**
SOUTH CAROLINA **SC**
SOUTH DAKOTA **SD**
TENNESSEE **TN**
TEXAS **TX**
UTAH **UT**
VERMONT **VT**
VIRGINIA **VA**
WASHINGTON **WA**
WEST VIRGINIA **WV**
WISCONSIN **WI**
WYOMING **WY**

ILLUSTRATIONS BY Rick Meyerowitz

CHILI IS ALWAYS COOL!

Food-lovers from haute-cuisiners to fast-fooders all love chili. Everyone has their own favorite recipe and will, on a moment's notice, launch into it with visions of chili peppers dancing in their heads.

Ormly Gumfudgin is one such person. His real name is C. Stanley Locke, but he cooks chili under the Gumfudgin alias. He says: "Chili is the solution to everything. You cannot make war, for instance, and eat chili at the same time." He goes on to explain: "You cannot fight with your wife when there is a pot of chili on the stove."

Ormly cooks his chili at home in La Crescenta, California where, despite his tongue-in-cheek remarks, he takes his recipes seriously. He started chili-ing back in 1957 when he attended a Texas cookoff. He now judges many cookoffs (53 last year), and studies and writes extensively about the dish. He claims his real height in the chili world was attained when he won the prestigious California championship chili cookoff ten years ago.

"Chili is the world's most perfect recreational activity. Some, in fact, say chili is an aphrodisiac," says Gumfudgin as he adds a pinch of gold leaf and ginseng to his brew and stirs delicately with a wooden spoon.

"This is a special kind of gold leaf. It melts into the chili. And the ginseng is to honor the Chinese for helping to settle the West, and add some vitamin E to help offset the effects of smog."

Now 59 years old, Gumfudgin is a retired publicity and promotion man. That must be where he got his chili pronouncement technique perfected. He finished the pot off by saying: "Chili is a great leveler. Bank presidents cook chili right next to ditch diggers. Chili is without class distinction."

Here's a good chili recipe:

INGREDIENTS:
- 2 tb. peanut, vegetable or corn oil (3 mL)
- 6 to 8 onions, about 3 pounds (1.36 Kg)
- 5 pounds ground beef chuck (2.25 Kg)
- 20 cloves of garlic, finely minced (20)
- ½ cup chili powder (125 mL)
- 1 tb. ground cumin (15 mL)
- 1 tb. crushed oregano (15 mL)
- 2 cloves (2)
- 1 tsp. celery salt (4 mL)
- 6½ cups of canned, whole, peeled, (1½ L+) undrained tomatoes
- 6 tb. tomato paste (unless the tomatoes include tomato paste in the can)

TECHNIQUE:
1. Heat the oil in a large skillet or heavy kettle and add the onions, chopped coarsely. Cook, stirring, until wilted, about 4 minutes.
2. Add the meat and stir with a wooden spoon, cutting the meat with the side of the spoon to break up any lumps.
3. Add the garlic, chili powder, cumin, oregano, cloves, celery salt and stir until well blended. Add the tomatoes and tomato paste. Stir to blend. Cook, stirring often, about one hour or more. If the chili becomes too thick, thin it with a little fresh beef stock. Like all chili, this is best if reheated.

Yield: 8 to 16 servings.

Legal Holidays (for Everybody)

Who takes what day off? Is it a state holiday? A federal holiday? A world-wide holiday? Here are the basic holidays observed by everyone in America and possessions (and some by the whole world).

January 1: New Year's Day
This holiday is observed the country over.

February 22: Washington's Birthday
A federal legal holiday observed on the third Monday in February.

April 9: Good Friday
Although this is a religious holiday, it is observed in all the states and the country over. Several states make it an official legal holiday.

May 9: Mother's Day
The second Sunday in May is Mom's Day.

May 15: Armed Forces Day
And there's always a parade somewhere!

May 31: Memorial Day
Always the last Monday in May (and the "official" start of summer).

June 20: Father's Day
Always pops up on the third Sunday in June.

July 4: Independence Day
A real "biggie" for America.

September 6: Labor Day
Always on the first Monday in September. Everyone works hard at enjoying Labor Day: It's their last big weekend of the summer!

September 17: Citizenship Day
You just have to be one to celebrate!

October 11: Columbus Day
A federal legal holiday observed on the second Monday in October.

October 24: United Nations Day
A "world-class" holiday.

November 11: Veterans' Day.
The big parade all over America.

November 2: Election Day
The first Tuesday after the first Monday in November. Usually observed nationwide only when presidential or general elections are held.

November 25: Thanksgiving Day
The fourth Thursday in November, in America only.

December 25: Christmas Day
Part of the "Big Two" with New Year's Day.

A Supreme Decision. A man's home is his castle . . . and so is his hotel room. The Supreme Court ruled that, though maids, bellhops, etc., may enter a hotel room without express permission, the police may not, without a warrant — even if the clerk opens the door for them.

THIS ARTICLE WAS SET IN ITC AMERICAN TYPEWRITER®, ITC BOOKMAN®, ITC CHELTENHAM™, ITC FRANKLIN GOTHIC®, ITC GARAMOND™, ITALIA, ITC LUBALIN GRAPH™, ITC QUORUM®, ITC SOUVENIR®, ITC ZAPF INTERNATIONAL®

REPORT FROM

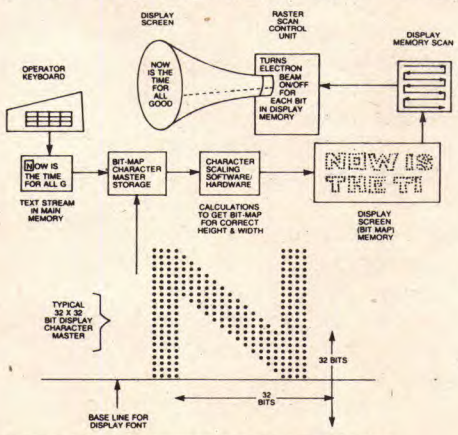
by David Henry Goodstein and the staff of Inter/Consult

TYPO-GRAPHIC RASTER DISPLAYS: IS LISA™ AN ARTIST'S TOOL ?

The recent introduction of Apple's Lisa product has raised a veritable storm of publicity. Never in our memory has such a cast of thousands and a cost of millions ($50M according to published reports) attended the introduction of any computer product. This furor is somewhat hard to understand, since Lisa is neither the first nor necessarily the best of the products in its class. However, its development and introduction seem to imply a sanctioning by the mass marketeers (of whom Apple is undisputed champion) of the kind of sophisticated man-machine interaction which computer science researchers have been hot on the trail of for over a decade. It also points to a future in which digitized design graphics are part of the capabilities of every system.

Lisa is in fact the descendant of a number of past products best categorized as Interactive Typographic Displays. In the early 1970s, ITDs were first developed for use by newspapers which wished to automate the typesetting of complex display advertisements. Suppliers like Harris Corporation and Camex were early makers of these systems, which used vector displays borrowed from CAD/CAM engineering applications. These were quick but expensive. Worse, the quality of type on the display was inherently unrelated to the appearance of actual output. This was due to the "connect-the-dots" technique used to generate screen images.

Raster terminals, invented first by Raytheon, and perfected later by Xenotron, Limited of the UK, solve the display generation problem differently, as shown below. These terminals allow every individual bit of a screen to be turned on or off. Better quality type images are therefore possible. This is achieved without excessive sacrifice of interaction speed compared to vector units.



Operation of a raster typographic display. Courtesy of National Composition Association.

Xerox's research facilities in Palo Alto began experimenting with raster terminals for use in office environments as early as 1975. Their early workstation was called Alto. This was almost legendary in computer inner sanctums. Installations on the network included MIT, Stanford and the White House. Xerox began soon afterwards to develop their landmark Star product based on the success of the Alto research. Several graphics creation and drawing programs were available for Alto, as well as the first full-screen typographic text editing program.

Digital graphics produced on Xerox Star by Scott Kim. Courtesy Byte Books, Division of McGraw-Hill.

LisaGraph™—From data to business graphics.

But Lisa appears to have gone slightly beyond Star in the area of digital graphics. It supports two programs for image composition: LisaGraph™ and LisaDraw.™ Lisagraph takes numeric data input from the keyboard or output from the various spreadsheet or financial programs. These are instantly converted into bar, pie, line or scatter charts on the Lisa display. Text for titles, column legends and footnotes can be easily added. Graphics can be scaled instantly to full, half, third or quarter page sizes for inclusion in documents. Text can be specified in hollow, bold, underlined or shadowed type.

LisaDraw™ is illustration oriented.

LisaDraw™ offers a more specifically illustration-oriented capability. Users start with a blank page, grid, and set of graphic primitives. These include square and round-cornered rectangles and circles. The user can use these along with vertical, horizontal, diagonal and freehand lines to create illustrations. Lines come in four weights of thickness, three colors, and may optionally have arrows on either or both ends. Objects, once called off the menu, can be edited for size and shape. Eleven styles of text may also be used. Text can be sized and positioned as well. Shadings in 36 styles can be used to enhance the created drawing. Complex objects once created can be made parts of the primitives set, being duplicated and used as parts of new graphics.

Many (if not all) of these capabilities are also part of Star, Three Rivers Perq, and other raster workstation products like the Corvus Concept. A host of workstations and machine independent programs will also be arriving from a variety of vendors before the end of this year. The question raised by these graphic machines seems to be: Can this be a useful tool for designers?

Of what value to designers?

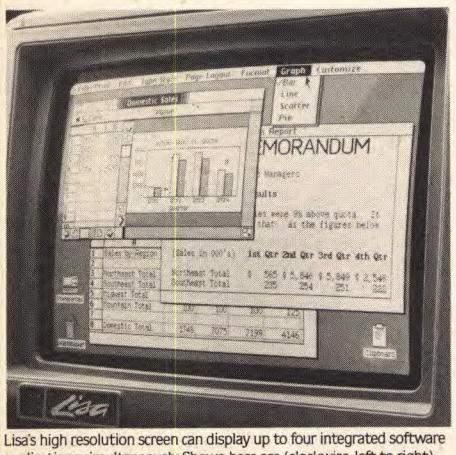
While there is not yet a real answer, it seems that there might be cost-effective routine uses for digital black and white graphics in a designer studio. Computers are an expensive replacement for sketching on paper with pencils, but if the results can be transmitted to clients instantly, the price/value ratio shifts immediately. Terminals like Lisa are especially appealing because they would also give word processing and accounting, database and telecommunications capability to the small designer's office. Client billing can be accumulating automatically while ideas are being worked out.

Enhancing the capabilities of Lisa with a low-cost CCD (Charge Coupled Device) scanner to allow capture of material from the outside world would make it even more appealing. Add color capability and good quality output, put the price at about $18,000-$25,000 and: Voila! The New Designer's Tool has arrived. This is the kind of product which we expect to see appearing regularly in the market by the end of 1984.

TECHNOPOLIS™

But the greatest potential change promised by Lisa and company is that they will spark a sharp increase in the use and value of visual language for business communications. Programs like LisaDraw™ and LisaGraph™ eliminate many of the skill barriers to creation of acceptable graphic illustrations. They also eliminate the specialized equipment and skills needed for cycles of typesetting, screening and paste-up used until now to get any kind of illustrations ready for printing.

How will graphics quality be affected? The surprising net effect of this all may be a dramatic jump in the importance of quality design and graphics. This can only be good, since it implies the need for a level of visual literacy not now found in most executives. As they learn, they will, perforce, obtain a better understanding of the process and value of design. The profession of design can therefore be poised on the edge of a dramatic computer-generated explosion, one which will improve the designer's standing in the business community, and cause the commissioning of more professional design than ever.



Lisa's high resolution screen can display up to four integrated software applications simultaneously. Shown here are (clockwise, left to right) LisaGraph, LisaWrite, and LisaCalc. Across the top of the screen is the menu bar that lists the options available to start a specific task. After a selection is made, the menu bar's pull-down feature displays additional options for completing the task.

CAMEX INTRODUCES SUPERSETTER, A MULTI-RESOLUTION TYPE MAKER

Camex (210 Lincoln Street, Boston, MA 02111, 617-426-3577) has always been an important innovator in graphic arts equipment. In early March they announced the world's first commercially available multi-level output engine. The SUPERSETTER is so designated to differentiate it from standard phototypesetters and there is indeed a world of difference.

Text and images from a CAMEX 1351 page makeup terminal and image scanner are fed into BITCASTER, the Camex proprietary raster image processor. This is attached to a full library of Bitstream outline font masters. On the output side, proof copy can be created on a Canon LBP-10 at 240 lines per inch resolution, or final type can be set at 1,000 LPI on a Monotype Lasercomp recorder.

Text can also be taken from a front end editing system. More input and output devices will be available over time. Cost of the total SUPERSETTER with both output devices and 300 Bitstream fonts would be on the order of $150,000—not unreasonable for a device which has such capabilities. Many of the suppliers now attempting to harness the capabilities of lower-resolution electronic/laser printers for use in graphic applications (including Imagen, Imteks, and Symbolics) will in time offer similar capabilities. But Camex has for some time believed that the problems of high-quality, high-resolution type, and incorporation of full raster picture processing, were more difficult. By solving these first, Camex has made incorporation of lower-resolution outputs simple.

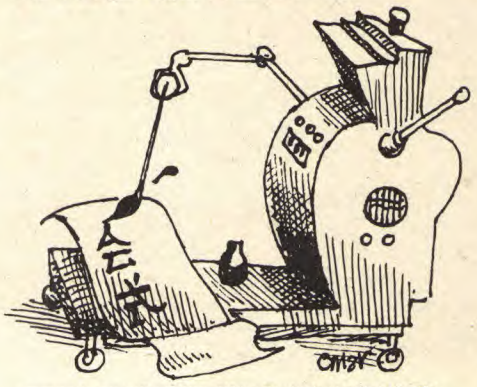
SUPERSETTER will make its U.S. premiere in early summer. It foretells the shape of a new generation of smart output techniques and machines about to appear.

JAPANESE GRAPHICS INDUSTRY BETS ON ARTIFICIAL INTELLIGENCE

With a tradition of feudal organization to draw on, the Japanese newspaper industry is undertaking an ambitious cooperative project—the development of what it calls "Fifth Generation Electronics for Printing." Over 100 newspapers and 45 suppliers are now members of CONPT, the Conference on Newspaper Printing Technology. This group will finance development (or refinement) of voice input and output, direct computer-to-plate image recording, and applications of robotics for everything from materials handling to mailroom bundling and dispatch of papers.

Among its stated interests are applications of laser or electron beams for direct recording of the printing cylinder while it is running in the press! (A patent on this process has already been filed by TKS Limited.) While the goals of CONPT are ambitious, they are probably all realistic within a ten year timeframe.

The project makes it clear that the graphic communications industries have only just begun to feel the impact of computer technology; a message which may be unwelcome to those having trouble adjusting to the changes experienced already.



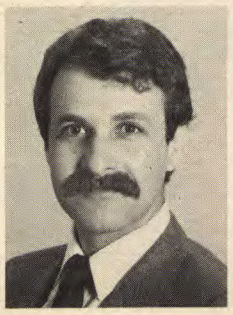
Japanese Robot by David Omar White. Cambridge Institute for The Arts & Sciences.

EMBODIMENTS OF SOFTWARE

The most powerful computer technology trend of the decade is unquestionably the perfection and adoption by manufacturers of Very Large Scale Integration. VLSI is a process whereby enormous amounts of both software and hardware are manufactured in the form of smaller and smaller chips. Perhaps the most significant single VLSI chip to date was recently announced by Intel Corporation. Descriptively dubbed the 82730 the Text Coprocessor Chip supports over 80 functions including generation of typographic displays on screens like Lisa's. It supports proportional spacing, split screens for editing, simultaneous sub/superscripting, dynamically reloadable fonts, virtual windows, dual cursors and smooth scrolling.

For greater display resolution and quality, multiple 82730s can be clustered. The designation of coprocessor indicates the requirement for a general purpose chip to control the 82730. For applications where graphics and text are to be used together, Intel's 82720 Graphics Display Controller chip can be added to the brew. While these kinds of VLSI chips have not yet had a major impact on the kind of products available in the commercial systems market, they will have a profound effect indeed over the next few years. With a price of $47 each in large quantities, the 82730 replaces enormous amounts of specialized software and hardware. Conceptually, this development brings the advent of the $500 version of the Lisa well within sight.

Report From Technopolis™ is a quarterly report on developments and perspectives in the new emerging graphic communications technologies. Readers' comments or inquiries are encouraged. Mr. Goodstein is Director of Inter/Consult, Incorporated, and the Experimental Typographics Laboratory in Cambridge, MA (Technology Center, 21 Notre Dame Avenue, 02140). He is also Research Affiliate in the Visible Language Workshop at MIT and a Member in Residence of The Cambridge Institute.



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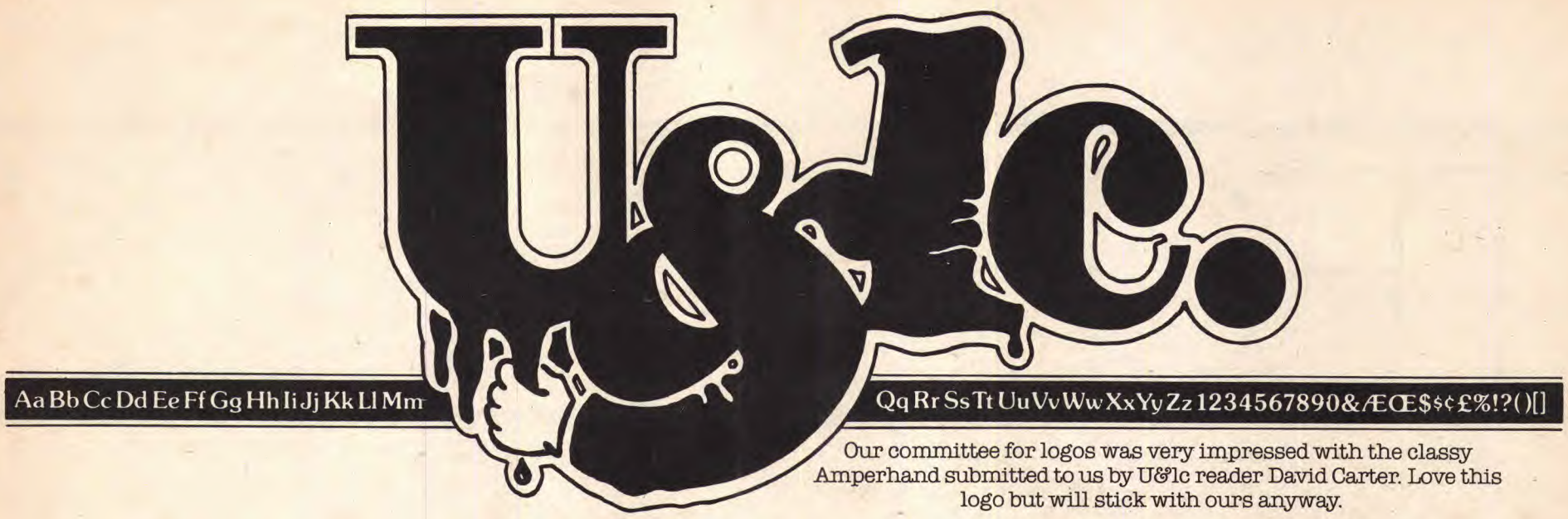
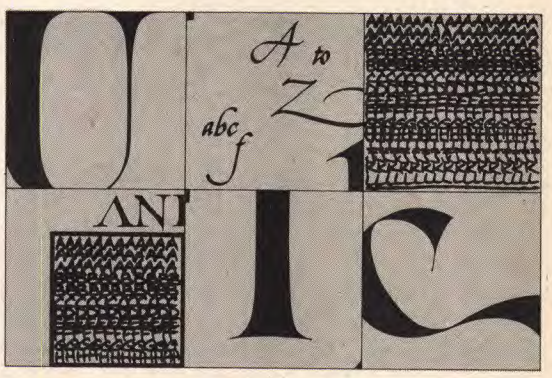
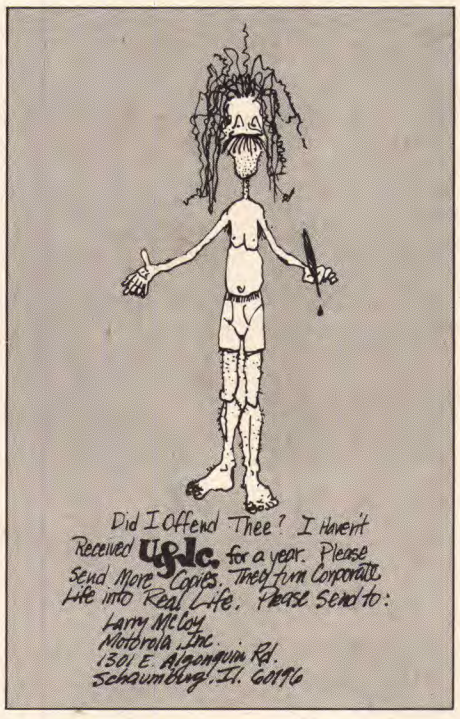
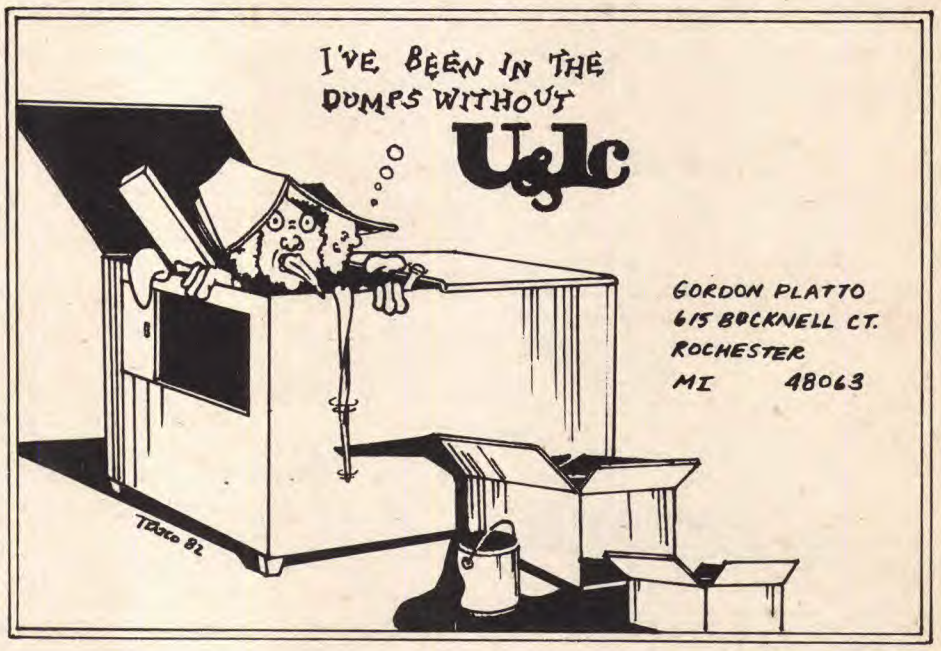
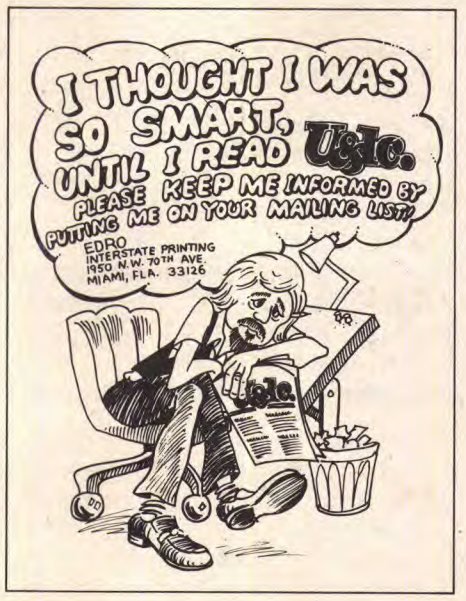


Our committee for logos was very impressed with the classy Amperhand submitted to us by U&lc reader David Carter. Love this logo but will stick with ours anyway.

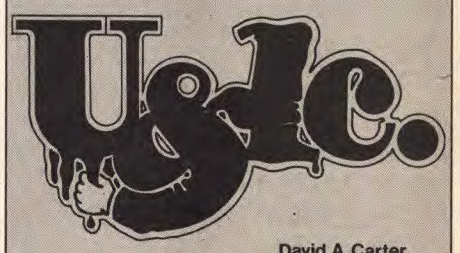






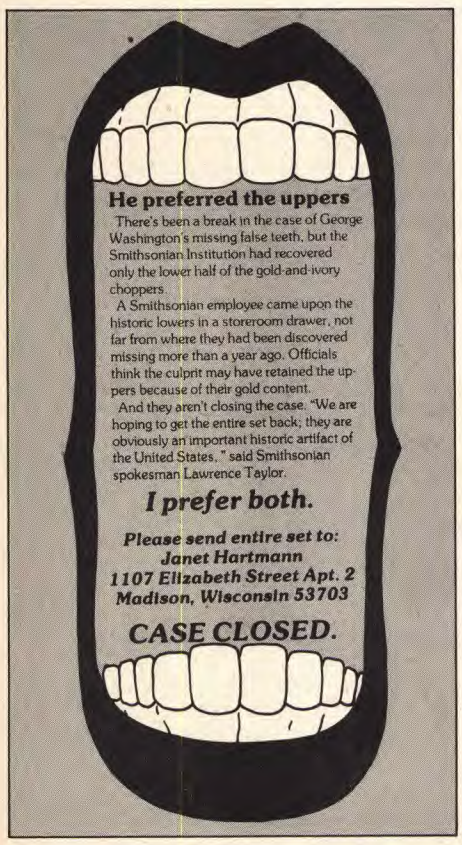


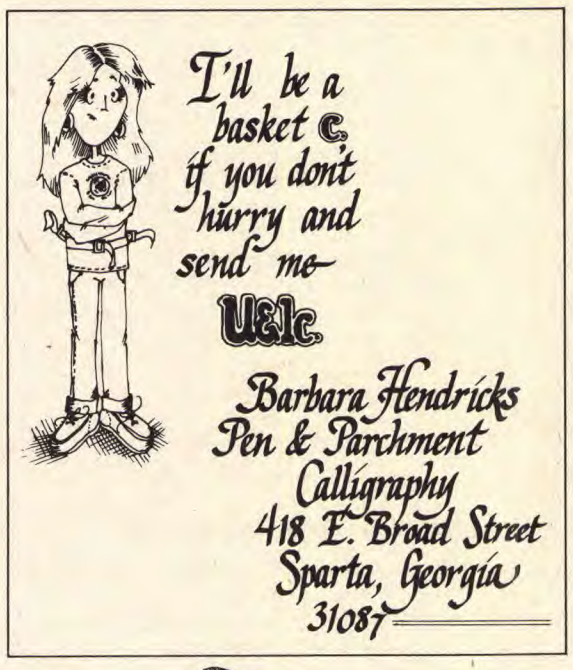
U&lc reader, David A. Carter, tried to improve on the U&lc logo and sent this one in.

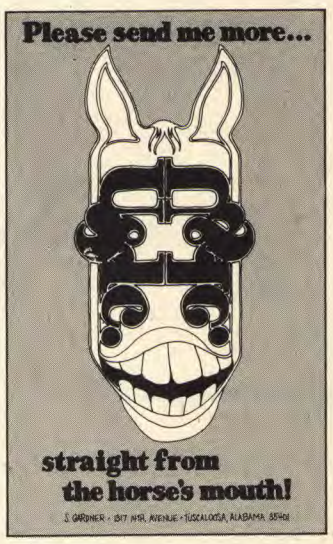


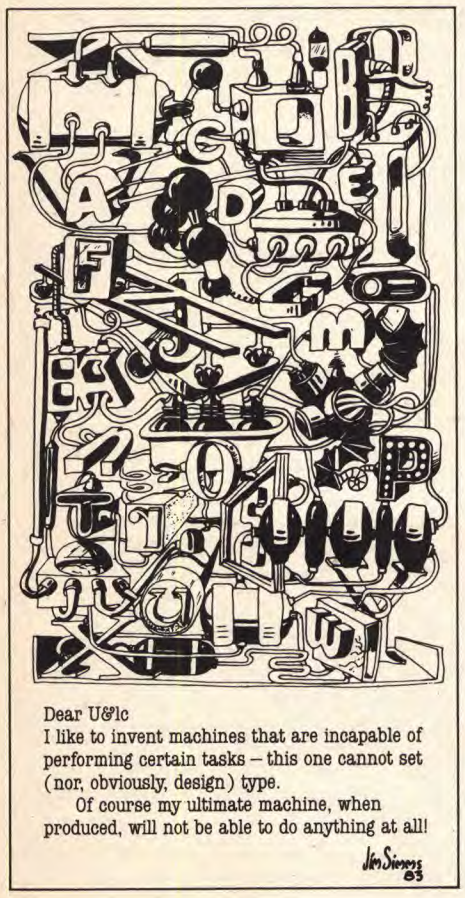
David A. Carter
University of Akron Student
3525 Breezeknoll Dr.
Youngstown, OH. 44505

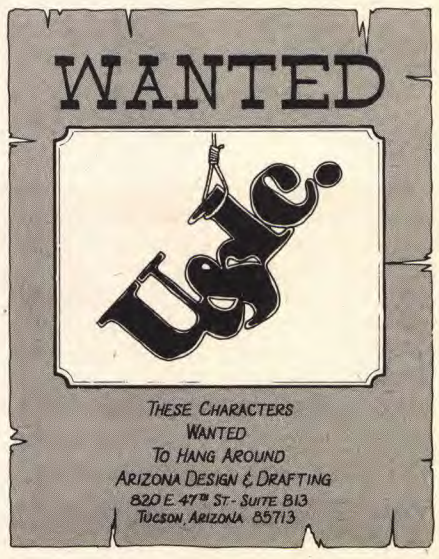
(letters)

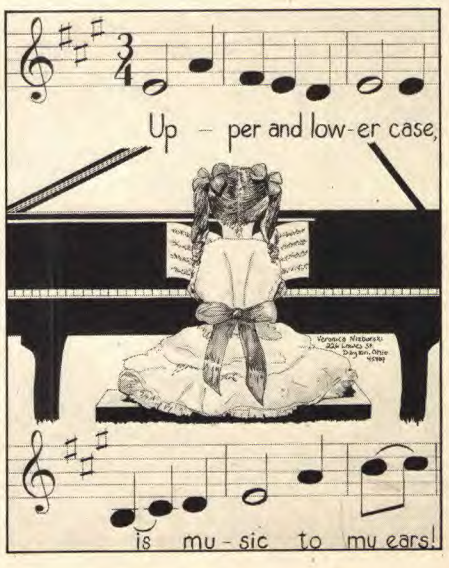


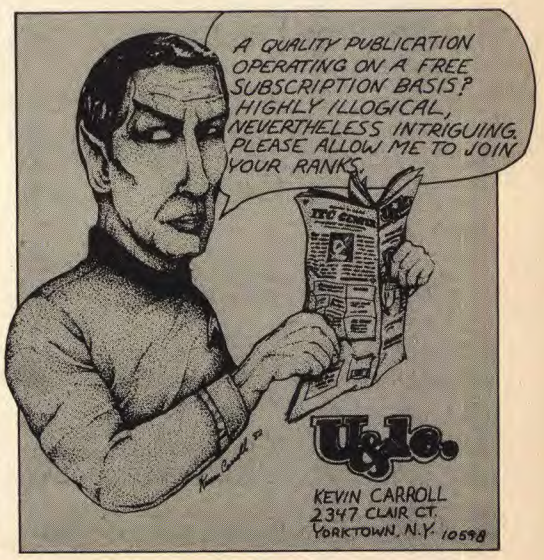












THIS ARTICLE WAS SET IN ITC AMERICAN TYPEWRITER®

U&lc BOOK SHELF

The U&lc Book Shelf reviews new books believed to be of interest to U&lc readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher.
Please note: U&lc does not sell books. All orders should be placed directly with the publisher(s) concerned.

Art Directors 61st Annual

A mammoth, beautiful, most useful visual record of the best art and graphics in a wide range of media—advertising, promotions, editorial, electronic and print. In addition to the 1,640 pieces illustrated, pages are devoted to the work of 1982's Hall of Famers—Richard Avedon, Amil Gargano, Jerome Snyder, and Massimo Vignelli.

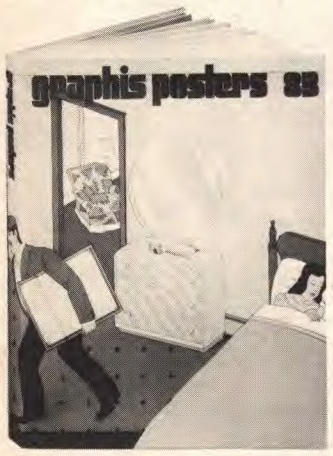
Robert Silver Associates, 95 Madison Avenue, New York, NY 10016. 8 x 11¾. $39.95.

The Creative Black Book

This three-volume encyclopedia of advertising showcases examples of current works by commercial photographers, illustrators, designers, animators, etc., on two continents.

Volume I/North America, is a listing of top designers, illustrators, suppliers, etc., in the U.S. and Canada. Volume II is devoted entirely to the top photographers in the U.S. and Canada. Represented in Volume III are all the categories in the other volumes covering the United Kingdom, the Continent and Scandinavia. Addresses, phone numbers given for all vendors.

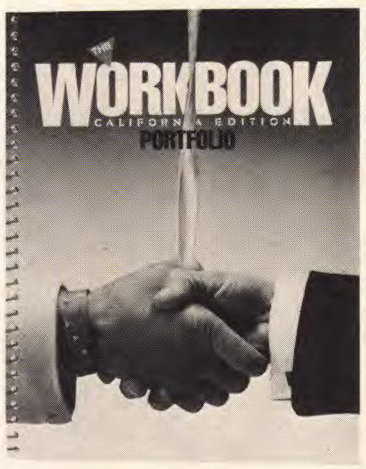
The Creative Black Book, Friendly Publications, Inc., 410 Park Avenue South, New York, NY 10016. Three-volume set in slipcase. 1,200 pages with over 650 of them in color. 7⅛ x 11. $77.50 in U.S. and Canada. Contact publisher for overseas price.



Graphis Posters 83
Edited by Walter Herdeg

The poster is a surface that must leap into the eye. Visually simple, it must be powerful and convey its message instantly, yet memorably. In short, it is a unique design challenge. This 11th edition of the poster classic shows the best of recent advertising, social, political and cultural posters from 35 countries. The beautiful Graphis printing in black and white and full color, and large reproductions capture the full flavor of the 615 examples illustrated.

Graphis Verlag AG, Dufourstrasse 107, CH—8008 Zurich, Switzerland. In the U.S., Hastings House, 10 East 40th Street, New York, NY 10016. 200 pages. 9½ x 12. $59.50, 21.75£ SFR 73.50.



The Workbook, 1982-1983, California Edition

This is a three-volume directory/portfolio/calendar. The 257-page tabbed directory has listings for 32 categories of services including advertising agencies, copywriters, illustrators, and photographers. The spiral wire-bound and tabbed portfolio is printed in full color and shows off the work of talent in 63 categories. It has a supplies and an articles index, and has 419 pages. The appointments calendar also lists California hotels, restaurants, airlines and car-rental offices.

The Workbook, 1545 Wilcox, Hollywood, CA 90028. The three (8½ x 11) volume set is $38.00.

The Illustrated Dictionary of Typographic Communication
by Michael L. Kleper

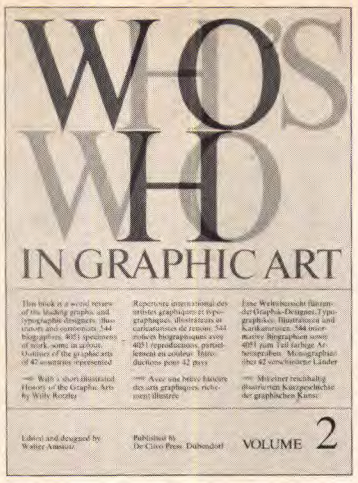
This is the first working reference book which provides quick information on terms from convergent technologies impacting automated composition in the office, printing plant and trade type shop. A most useful guide for word processor operators, personal/professional computer users, information managers, typesetter operators, and students. Also covers terms used in telecommunication photography, paste-up and art, and copy preparation.

Graphic Dimensions, 8 Frederick Road, Pittsford, NY 14534. 200 pages. 1,000 definitions. 300 illustrations. 9 x 6. Paper $19.00 (includes postage and handling). New York State residents add sales tax.

Treasures of Disney Animation Art
Robert E. Abrams and John Canemaker

An extraordinary collection of over 500 representative works from the millions of paintings, drawings and sketches in the Disney Archives. All are in full color, most full size. The selections demonstrate the foundations of Disney's classic films and reveal insights into each stage of the creative collaboration essential to Disney productions. Mr. Canemaker's introductory essay puts the work into its proper perspective in the history of art.

Abbeville Press, Inc., 505 Park Avenue, New York, NY 10022. 324 pages. 15 x 11¾. $85.00.



Who's Who In Graphic Art
Edited by Walter Amstutz

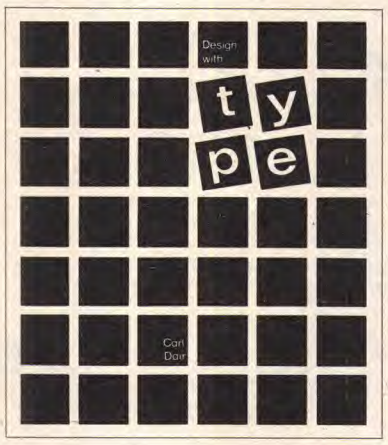
It isn't every day that one receives a truly colossal showcase of the greatest graphics artists throughout the world. In fact, it's every twenty years. That's how long it has been since Volume 1 of this massive work appeared. Collected here are samples of the work and biographies of 544 graphic and typographic designers, illustrators and cartoonists. There are 4,051 specimens of work, many in full color. Text outlines recent directions of the graphic arts in 42 countries. Artist data include portrait, biography, name, title, address, signature, languages spoken, about seven examples of work.

DeClivo Press, P.O. Box 8600, Dubendorf, Switzerland. 892 pages. 8¾ x 11½. Write publisher for price outside U.S.A. Available from Sam Flax, 55 East 55th Street, New York, NY 10022, $175 postpaid in U.S.A.

American Showcase Volume 6

This year's edition consists of two volumes —Photography and Illustration. Contains over 100 pages of illustration and over 300 pages of photography to help you identify and locate talent throughout America; all in full color. The Photography volume is indexed alphabetically by geographical location. The Illustration volume is divided into two indexes—representatives and illustrators. Names, addresses and phone numbers are listed in both.

American Showcase, Inc., 724 Fifth Avenue, New York, NY 10019. Two volume set, spiral bound $52.00. Illustration (paper) $16.95. Photography (paper) $32.50.



Design with Type
by Carl Dair

This is a new edition of Carl Dair's classic. It discusses type as a design material as well as a means of communication. It takes you through a study of typography as it presents the contrasts possible with type and their applications to the typography of books, advertising, magazines, and information. Various schools of thought are viewed. Illustrated with over 150 of the author's selection of imaginative examples of typography from all over the world. A useful manual for anyone who uses type as a craft, or who finds enjoyment in the printed word or pleasure in design.

University of Toronto Press, 33 East Tupper Street, Buffalo, NY 14203. 164 pages. Paper. 6⅞ x 8. $12.95.

Treasury of American Pen-And-Ink Illustration, 1881 to 1938
Edited by Fridolf Johnson

A treasury is what this collection is. After a few introductory pages, it's all illustrations. You will probably find some of your favorites there and discover some new ones too: James Montgomery Flagg, Charles Dana Gibson, John Held Jr., Rockwell Kent, Howard Pyle, Gardner Rea and Gluyas Williams, for example.

Dover Publications, 180 Varick Street, New York, NY 10014. 8⅜ x 11¼. 150 pages. 236 drawings by 103 artists. Paper $6.00 in U.S.A.

R.S.V.P. "The Directory of Creative Talent" International

This directory of creative talent represents work of 215 of the most exciting and creative talents in America today. The index includes: Illustration—b/w and color; Design —b/w and color; Photography and Technical services. RSVP also runs a 24-hour answering service to help users locate talent, and to update phone and address changes.

RSVP, PO Box 314, Brooklyn, NY 11205. 272 pages containing over 300 individual full-color reproductions. Indexed. 5½ x 8½. Paper. $13.95.

Five New Erté Paperbacks from Dover

Erté Graphics

Five complete suites (50 prints) reproduced in full color—the seasons, the alphabet, numerals, aces and precious stones.

46 full color plates, plus four full color reproductions. 46 pages. 9⅜ x 12¼. $6.00.

Erté's Fashion Designs

218 illustrations from Harper's Bazaar 1918-1932, with original descriptive captions.

Includes eight covers in full color. 88 pages. 9 x 12. $6.00.

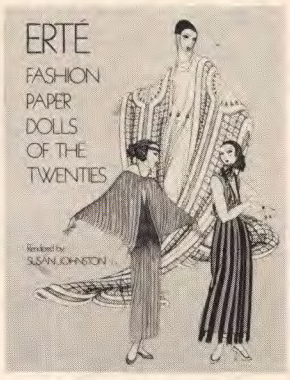
Erté's Costumes and Sets for Der Rosenkavalier
1980 Glyndebourne Festival Production

81 designs in full color with identifying captions. 48 pages. 9⅜ x 12¼. $6.95.

Erté's Theatrical Costumes

All from actual productions, including costumes for great or notorious personalities.

51 plates in full color. Captions. Preface by Salome Estorick. 48 pages. 9⅜ x 12¼. $6.00.



Erté—Fashion Paper Dolls of the Twenties
Rendered by Susan Johnston

Six paper dolls with 43 costumes. 32 pages. Full color on one side only. 9¼ x 12¼. $3.50.

Dover Publications, Inc. 180 Varick Street, New York, NY 10014.

THIS ARTICLE WAS SET IN ITC FRANKLIN GOTHIC® AND ITC SERIF GOTHIC®

An invitation from ITC to

TYPEFACE DESIGNERS

throughout the world

ITC cordially invites typeface designers to submit their designs to ITC for consideration. The ITC Typeface Review Board will meet at the following cities on the dates listed on the right.

Members of the ITC Typeface Review Board will conduct brief discussion periods prior to the screening of typefaces to explain the marketing considerations as well as typeface design and production criteria which determine the selection of an ITC typeface. Members of the Board are: Edward Benguiat, Aaron Burns, Bob Farber, George Sohn, Allan Haley, Vincent Pacella, and Edward Rondthaler.

Designers who would like to submit typeface designs to ITC should write immediately to: ITC Typeface Review Board, 2 Hammarskjold Plaza, New York, NY 10017.

Deadline for receipt of letters at ITC is September 1, 1983.

Designers will be notified of meeting place and time.

FRANKFURT
Frankfurt am Main, Germany
September 26–1983

LONDON
London, England
September 28–1983

LOS ANGELES
Los Angeles, California
November 14–1983

CHICAGO
Chicago, Illinois
November 16–1983

NEW YORK
New York, N.Y.
December 5–1983

International Typeface Corporation

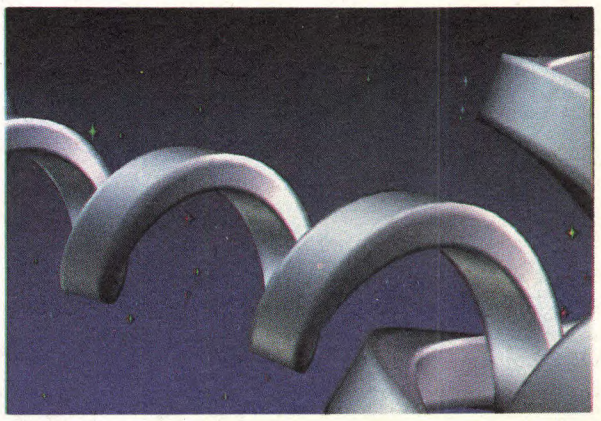
Digital Imagination Computer

By Camila Chaves Cortes and Martin Jackson

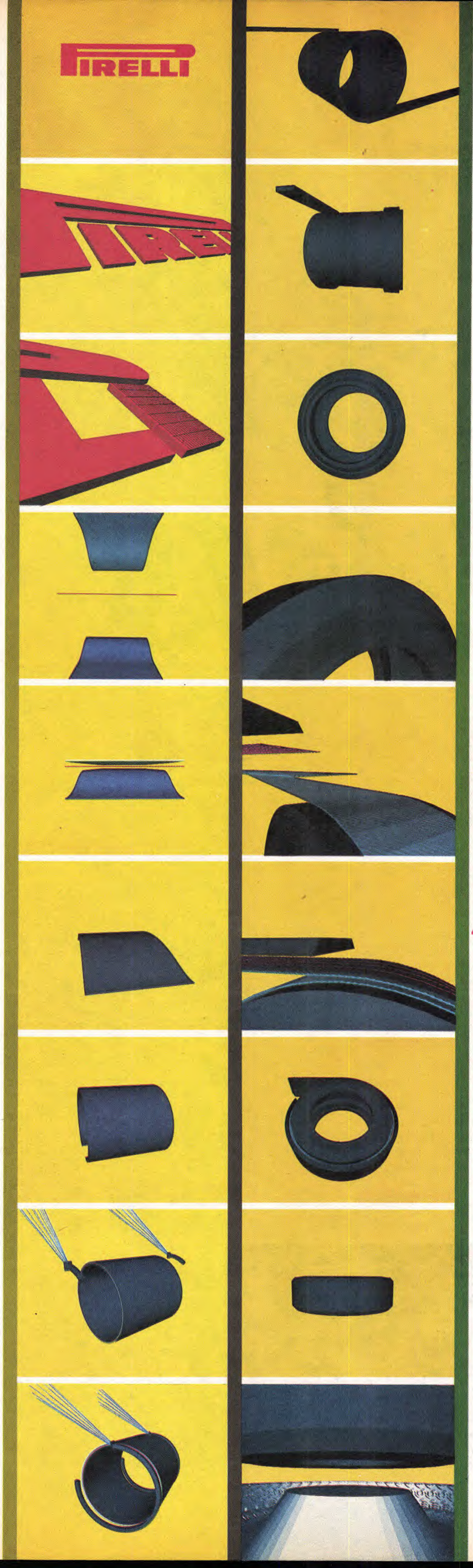
Effects
ion plus
r Power

If you haven't seen computer animation or digital artwork lately, then you've somehow avoided most of the movies for the past two years, and just about all the television; especially the commercials. It's quite difficult in 1983 to watch any of the visual media without being exposed to the wonders of computer design, solid modeling and electronic graphics. For high tech companies and upscale ad agencies, computer graphics are practically requirements—in logo design, television advertising, and even in print; the audience has come to associate all computer generated images with newness and forward thinking. Consider, for example, the Bell System's campaign proclaiming their entry into "The Knowledge Business," or Xerox's campaign for office systems.

"AT&T"
1982
Digital Effects
N.W.Ayer
Producer/Director
George Parker
Animators
Don Leich
C.Robert Hoffman III



THESE PAGES WERE SET IN ITC GARAMOND™ AND ITC BOOKMAN™



"Pirellibility"
1981

Digital Effects
Cucumber Studios

Producer/Director
Jeffrey Kleiser

Animators
Don Leich
C. Robert Hoffman III
D. L. Deas
Stan Cohen

The "Pirellibility" spot was designed by Cucumber Studios, London, and describes the construction of Pirelli Tires.

The logotype font was "digitized" or traced using an electronic pen and tablet and stored in the computer memory.

Next, the letters were given solid rendering, color and textures, all specified numerically by the computer.

For the construction of the tire itself, flat textured planes representing the tire's materials were wrapped, layer by layer, to create a three-dimensional tire.

The database of the final tire was digitized from blueprints prepared by animator Stan Cohen, working from engineering cross-sections and a sample tire. A modular cross-section was prepared and then rotated.

The composition of each frame of animation was calculated by the computer after the animator/programmer had defined the objects and "parameters," such as color, movement, and light sources were applied.

All this means, of course, that art directors and designers will, out of necessity, confront the computer world. The nagging question is: Can we design for computers without a knowledge of COBOL, bytes, RAMs and all the rest? Can the non-mathematical artistic person, used to drawing on paper with old fashioned pens and paints, come up with the flashy work that the computer seems to turn out so well? The answer is yes, and the staff at Digital Effects, Inc. In New York City, underlines the yes.

Judson Rosebush is the president and founder of DEI and is anxious to ease the concerns of the art community. "We provide the creative interface," says Rosebush; "the art director doesn't need to know computers. We execute concepts." The concepts might be pen and ink, or solid figures, or simply a verbal construct —the people at DEI are accustomed to working closely with the non-computer client in transforming a standard logo or design into a moving, changing image generated by a computer, and in 3-D. "DEI does everything from computer animation to type design," Rosebush says; "basically, we are fascinated with making pictures using computers, and that means creating a unique way to describe visual space. The point is, these spaces need not follow physical laws. We can perform transformations, going from one form to another, and all of it unique. But ultimately, we are making images, not just simulating something. Everything we do is finally displayed on a two-dimensional screen, either video or film."

DEI is a company that creates computer animation and digital graphics via a web of computers, a shelf full of highly advanced software (most of it created in-house) and, central to it all, with the input of designers, graphics directors, computer programmers and a few folks who seem to straddle all the above job descriptions.

People and Programming. Animation designer Don Leich is one of DEI's resources, a 30-year-old with an arts background (a BFA from Syracuse University) who often tackles the initial client contacts.

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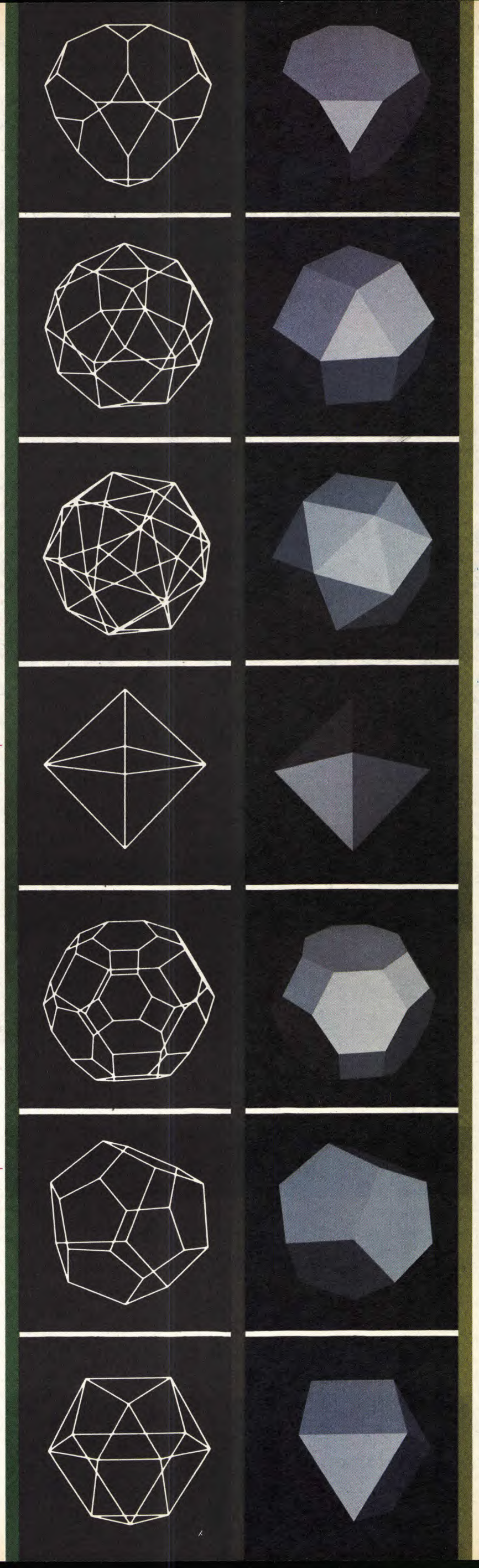
"The most challenging thing," says Leich, "is interpreting someone's design in an interesting way. Often the designer doesn't know the kind of effects that are possible—sometimes designs are completely off the wall and we have to figure out how to do them." Heavy responsibility for the final design and programming is given to the DEI staff, something that Debbie Deas of DEI confirms: "Design is a challenge. You start with something and add to it, and then there is a challenge in actual programming...which is what the design people do here."

In many ways, DEI is in the business of making software; that is, of designing sophisticated computer programs. Out of the discs and tapes containing the custom designed programs come the graphics and multi-dimensional concepts that appear on film or video screens. But for the people in the DEI workrooms, programs are the first step, and probably the hardest. Says former DEI designer/programmer Gene Miller, "We are as much wrapped up in the technique as we are in absolute design...it has its limitations like anything else." The possibilities of digital design, as well as the burdens, lie in the nearly infinite permutations and programs that the big DEC and IBM computers can generate: "In graphics," Don Leich reminds us, "theoretically there is an unlimited number of effects and things we can do, since ultimately we have control to specifically direct every grain in a piece of film."

The realities of the market, and ordinary human limits, narrow the options for DEI's programmers. "A problem is to decide between doing something kind of standard," says Leich, "or being able to control down to a fine resolution. We have to pick some point in between...it's a matter of how much time we have to experiment and to develop things." Some of the projects underway at DEI can take months, some might stretch into years. To animate, for instance, a bird in flight might be done with the highest tech computer hardware and some megabuck



"Polyhedra Databases"
1981
Digital Effects Animator
Alan Green

Using Visions.® Digital Effect's animation software, first the endpoints of a line are determined and then the line, or "vector" is drawn, connecting the points.

By connecting vectors this way, the animator can define two-dimensional polygons and three-dimensional polyhedra.

The images at far left show "wireframe" polyhedra created vector style. The images on the right show the corresponding polyhedra as solid figures with light sourcing calculated and occulted surfaces removed.

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programs in order to translate the point-by-point movement of the bird into computer usable numbers — to digitize. According to Debbie Deas, "Digitizing a bird in flight is actually underway at DEI, with the help of a digitizing tablet: He (the programmer) is drawing what are basically equivalent to cels and then tracing them at a data tablet, and inputs into the computer that way." Leich explains the process more fully: "In a data tablet, you take what are essentially cels, probably with Oxberry pegs, and you place the cel right into the tablet to keep it in register. Every time you push a point on the drawing (with an electric stylus) there is a grid of wire that senses where you are... each of these points is stored in the computer."

From 2-D to 3-D. "Drawing into the computer," is the way one programmer described the digitizing process, and it is flexible enough to permit transfer of virtually any two-dimensional shape, a polygon say, into its three-dimensional counterpart. The requirement is to describe enough points for the computer to work with—given the mathematical loci for enough points on the shape, the computer can connect

"NBC Test"
1982
Digital Effects
NBC News
Producer/Director
Judson Rosebush
Animators
C. Robert Hoffman III
Gene Miller
Alan Green
Don Leich

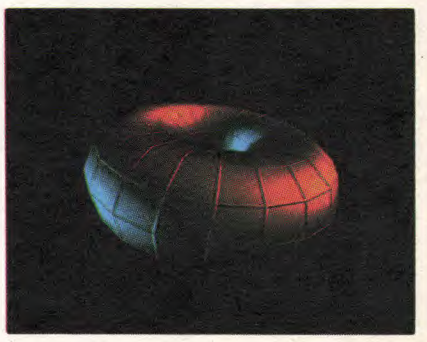
The four globes above were created as part of a test for an NBC Nightly News opening.

The gold metallic meridians defining the globe later became gutters between two-dimensional digitized photographs which were wrapped onto the sphere.

Top Left: Latitudinal gutters
Bottom Left: Longitudinal gutters
Top Right, Bottom Right: Two different angles of sphere.

"Doughnut"
1982
Digital Effects Animator
C. Robert Hoffman III

Another basic geometric primitive, a doughnut, rendered as a solid, with metallic texture and "lit" with two colored lights.



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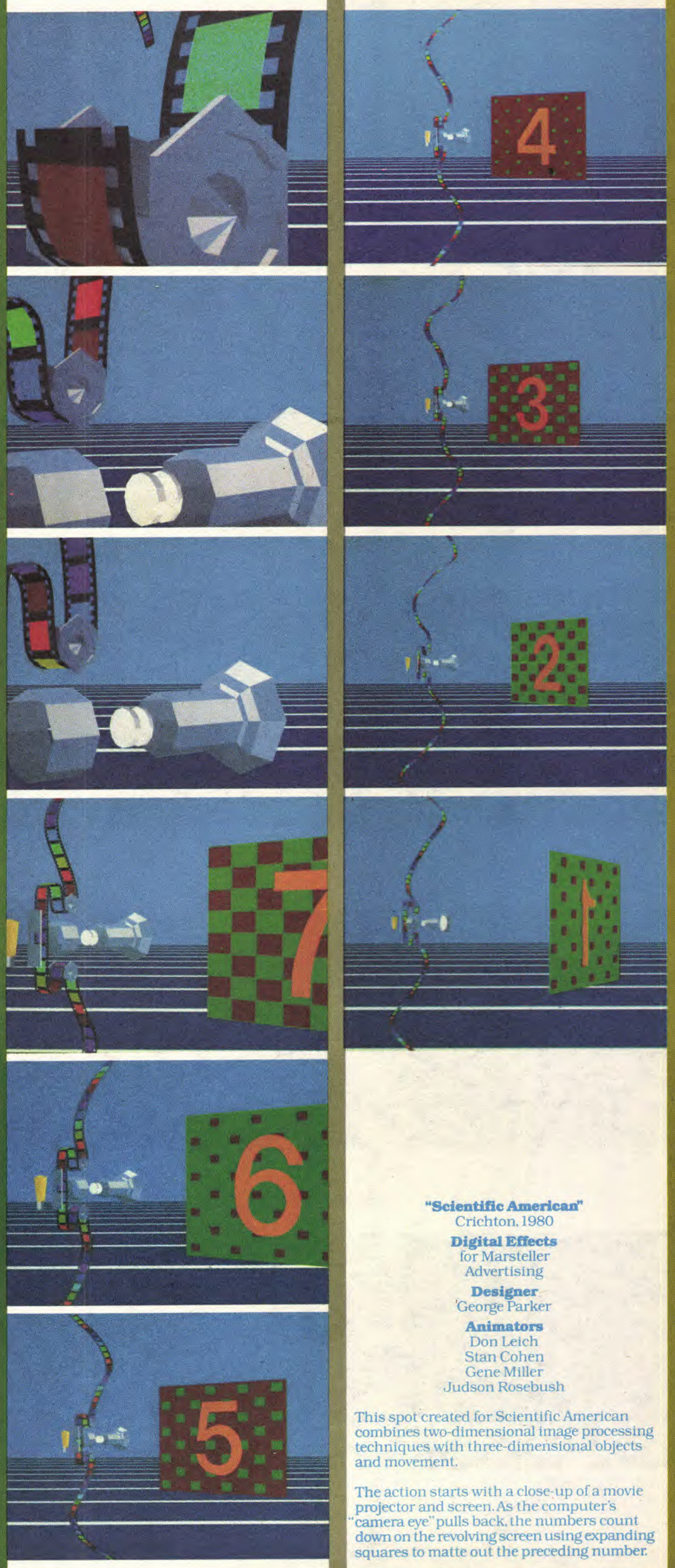
the points with straight lines, and then manipulate those lines in three dimensions. Once digitized and stored in the computer, the original graphics are subject to a vast number of operations, all the way from simple opaquing of letters to full scale 3-D rotation in space. "We have a program," pointed out Gene Miller, "where we take a letter, a bird, and a copy of the bird, in front of the letter and we move one behind the other—we can draw the front face and rotate around it, or draw the back face and rotate. Depending on the way you want to make something dimensional, we can animate or stretch or make it into an extruded shape."

"Sometimes," as Don Leich describes, "the manipulation of the stored image is relatively easy: when the work calls for simple lines or simple curves, we just program it directly, or measure it with a rule and say this is so many inches from the center and let's build it that way, and not try to trace it point by point. Once we have that, the simplest rendition is called a vector." In type graphics, serifs are simply points that extend out from the main body, and are easily programmed.

Computer Power and Typography. DEI's computers are especially adept at typography: indeed the company has done prize winning logos and graphics work involving computer typography—they've digitized six or seven complete alphabets and parts



"Scientific American"
Crichton, 1980

Digital Effects
for Marsteller
Advertising

Designer
George Parker

Animators
Don Leich
Stan Cohen
Gene Miller
Judson Rosebush

This spot created for Scientific American combines two-dimensional image processing techniques with three-dimensional objects and movement.

The action starts with a close-up of a movie projector and screen. As the computer's "camera eye" pulls back, the numbers count down on the revolving screen using expanding squares to matte out the preceding number.

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"Lycra Sets Fashion Free"
1982

Digital Effects
Joel Brodsky Prod.

Producer/Director
Jeffrey Kleiser

Animators
Don Leich
D.L. Deas

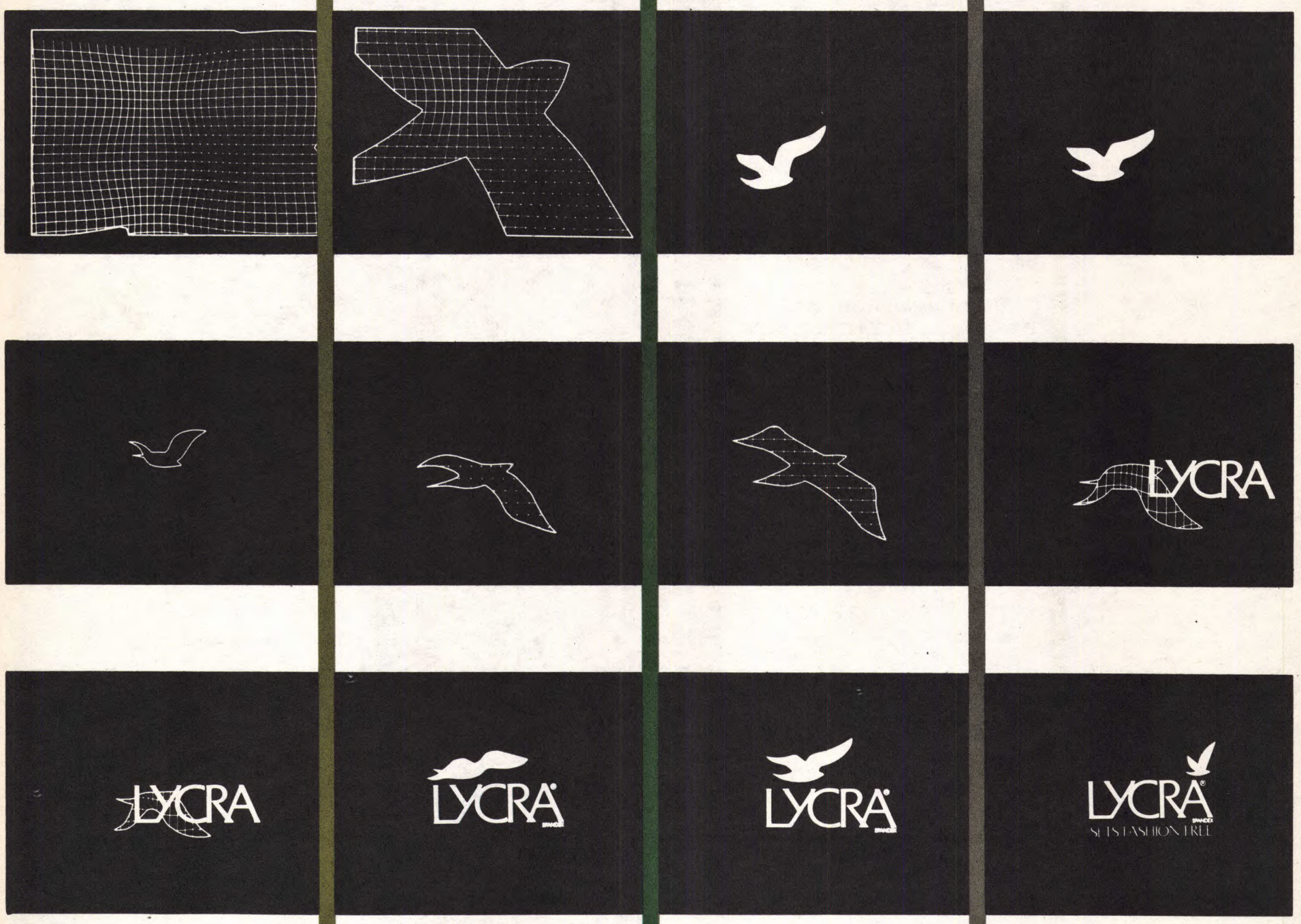
The opening and closing of the Lycra spot was created by digitizing each frame of the bird in flight into the computer.

These shapes and the Lycra logo were then used as mattes for a waving computer-generated grid, which symbolized the elastic fiber.

of many others, all of course, stored for future use in still unimagined ad campaigns or video logos. Leich explains: "Changing (type) size is very simple, once we have a graphic object—a polygon or a solid object—we can apply simple transformations. For instance, instead of italicizing a letter from left to right, since we are dealing in motion, we can actually move it back and forth for emphasis." DEI has created a typeface with a 3-D chisel effect, another with 3-D bubble letters, and in fact, has composed an entire 3-D font.

One of the DEI effects involves a grid, an invisible "page" that moves in space. Leich describes the grid as "a sheet, only you don't see the sheet: you see magical tricks." The tricks Leich cites are the now familiar undulations; the gently waving type; words marching across the screen as if on the surface of a flag. It is an attractive use of the computer's capabilities, but to some of the programmers at DEI, these grid effects have become cliché. "Each client wants something new and different," explains Leich, "but what is new and different to them is not to us. Such is the case of grids: everyone who comes in wants a computer effect, and so has to have a grid."

"Some people come to Digital Effects because they want grids. We make nice grids," added Gene Miller.



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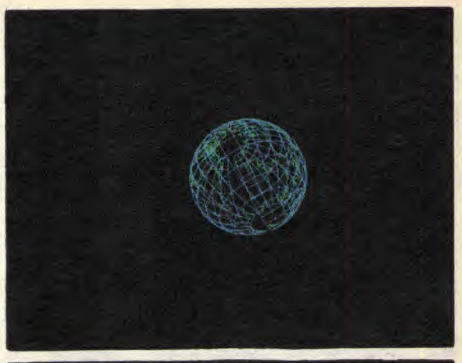
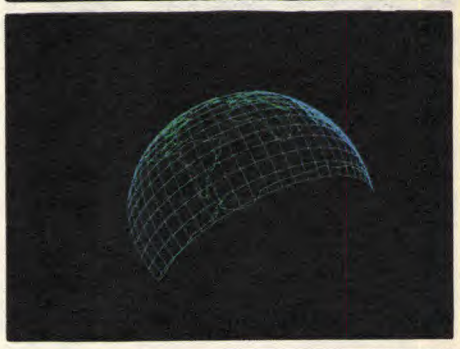
Computers for the Non-Specialist. To guide the client, perhaps a client with a slim grasp of computer or digital methods, the DEI staff spends considerable time in suggesting alternatives, talking the newcomer to a final design solution. Miller recalls one assignment that started with the ever-popular grid but moved far beyond before the last bit of film was completed.

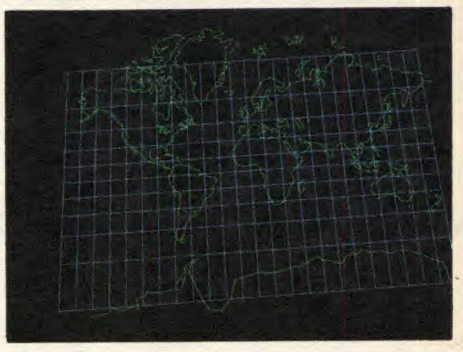
"We talked to the client," he remembers, "and instead of using the grid, we used their diamond shaped logo; we made the floor of the space like lots of little logos, 16,000 of them going forever. It looks like an infinite floor, a grid of little logos—just like a tile floor."

For the staff at DEI, the

turning point in client relations comes in translating mundane flat design into computer simulations, in applying the power of the technology. "The change from 2-D to 3-D is sometimes very difficult. If you come in with a storyboard that looks great in 2-D but doesn't work for 3-D, something has to be done." As Miller observes, "We give him the best 3-D idea." "Indeed, clients come seeking solutions," says Debbie Deas. "Many times they ask what you can do. At the same time you show them ideas—try this, try that—and it goes back and forth."







"Unwrapping Earth"
1982

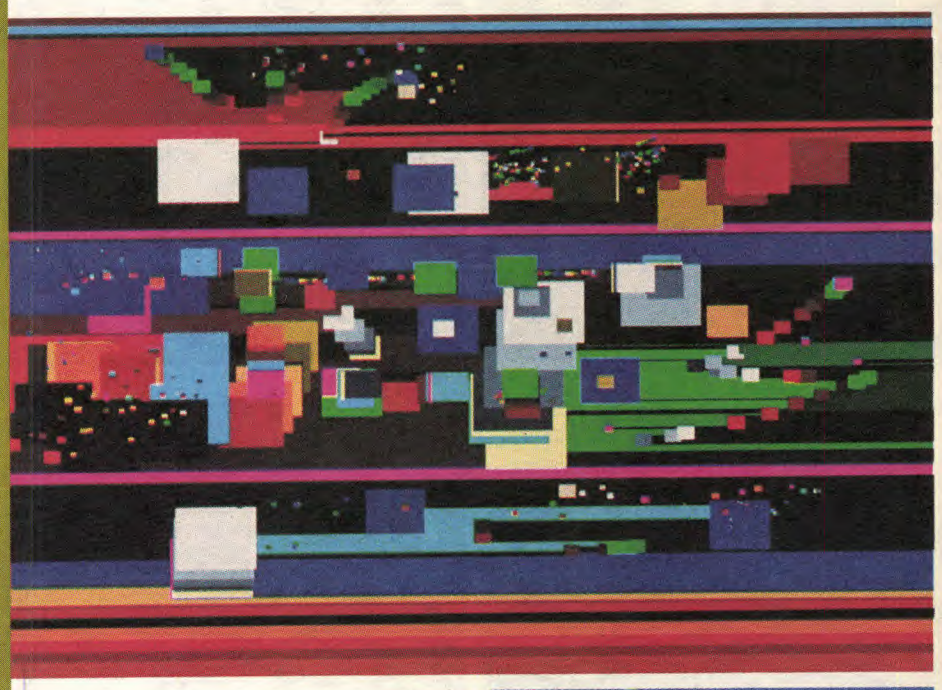
Digital Effects
CBS Universe

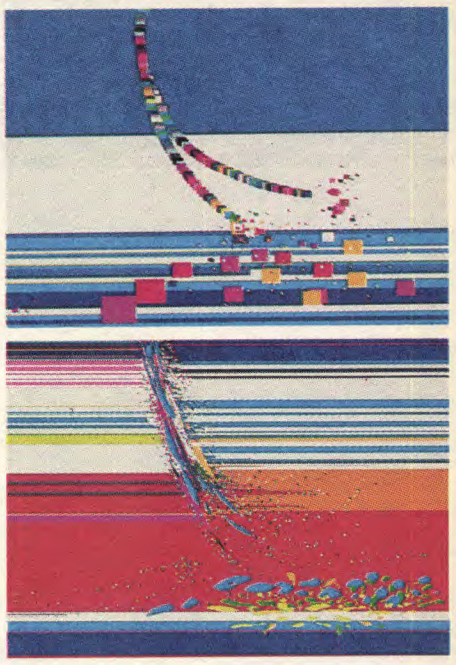
Director
Judson Rosebush

Animator
Gene Miller

This sequence was produced to illustrate how the surface of a sphere—in this case the continents of Earth unwrap to form a flat two-dimensional Mercator map.

The transition illustrates how computer graphics can illustrate concepts impossible to actually construct.





"Video Palette Illustrations"
1980

Above Left
Andrea D'Amico

Above Right
David Cox

Right
David Cox

These images were among the first created on the Video Palette III® paint system, designed by Digital Effects, which allows an artist to draw freehand with an electronic pen and tablet and view his or her work on a high resolution video monitor.

The system requires no computer expertise and permits an artist to modify brush sizes, choose colors, reduce, repeat and magnify images, and draw in different modes.

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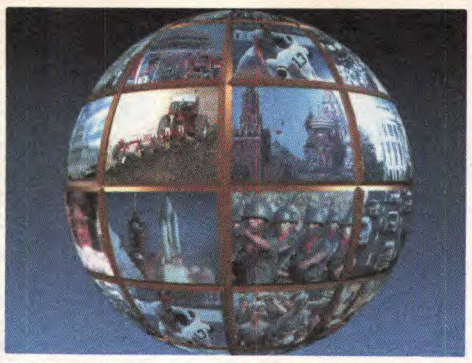


"NBC Nightly News"
1982

Digital Effects
NBC News

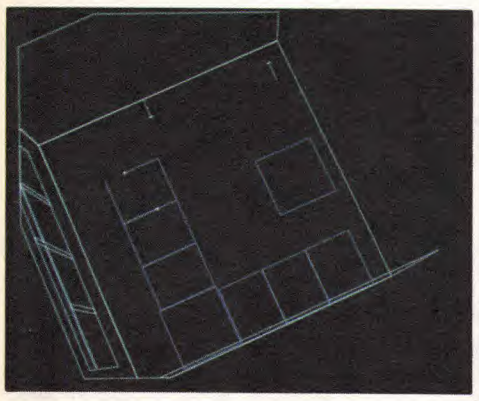
Producer/Director
Judson Rosebush

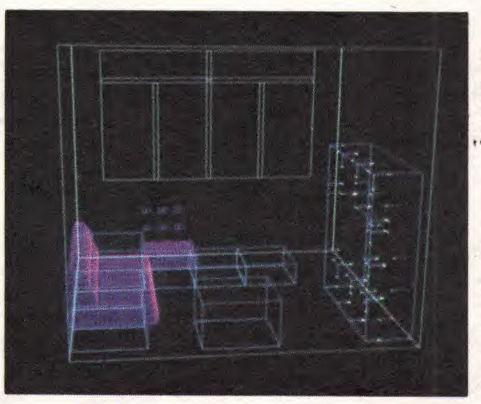
Animators
Alan Green
C. Robert Hoffman III
Gene Miller
Don Leich

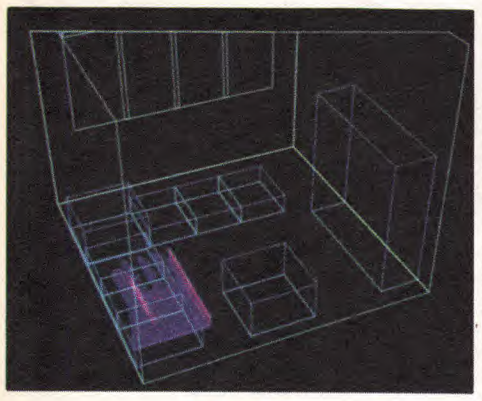
To create the final version of the NBC Nightly News opening, photographic transparencies were laser scanned and entered as digital information into the computer. They were then mapped onto a sphere using mathematical transformations.

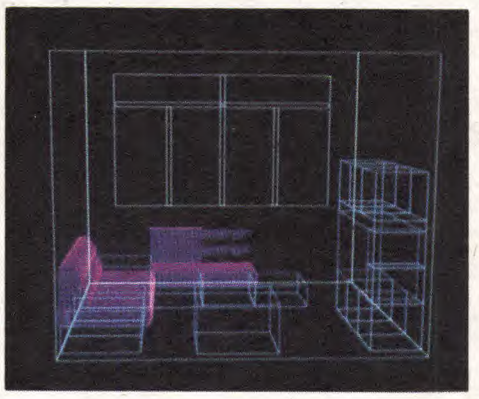
As the globe revolves, the camera pulls back and the NBC Nightly News plaque streams in from the left. It cuts sharply across the globe as the pictures become golden.

The background was ramped from blue to black, the three-dimensional type face and globe were given metallic textures and specular highlights.









"Ulfenbo"
1981

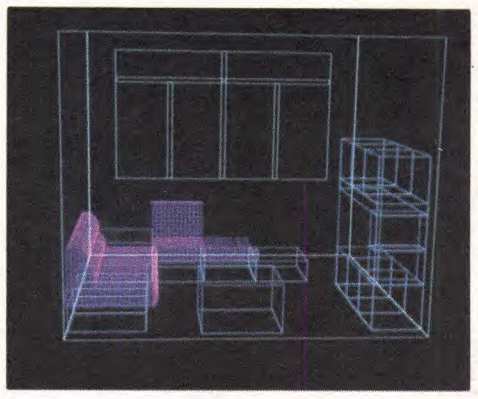
Digital Effects
Color Ad Productions

Producer/Director
Jeffrey Kleiser

Animators
Don Leich
D. L. Deas

In order to recreate this room, detailed specifications had to be given for each piece of furniture and its precise location in the three-dimensional environment. This was done using blueprints of the actual shot.

The animation point of view is overhead and swings down into the room. The furniture is drawn on, piece by piece, in colored wireframe lines and once established becomes the actual furniture in the room.



Logos in Computer Simulation. For Pirelli Tires, DEI used print in an animated fashion, but animation of a very high order. "Here is typography that becomes part of the object," says Leich, "the name of a tire, on a tire that rolls into Pirelli. Typography is usually a logo, and we fill it and build it into some kind of object that you can fly around in space...we can fly things around that have nothing to do with reality at all—except for what we program."

Logos for Pirelli and NBC News are among DEI's animated efforts, and the list of accomplishments in this rapidly changing specialty is impressive. There is, for example, Digital Effects Business Vision,® an interactive program that will generate full color business graphics. DEI also designed a palette system, the Video Palette III,® for the non-computer types. It will allow an artist to work freehand with the electronic pen, and have the work translated immediately into high resolution video graphics. For the graphics community, DEI offers a software package called Visions.® The Visions® program permits animators to manipulate an advanced database, or to create their own for special projects, and to work in 3-D with solids such as polygons and polyhedra. The animator can add perspective, color, shading texture, and of course, movement to the 3-D simulations, and then output on 35mm film, video, or even color separations.

What keeps DEI at the leading edge of computer animation is not so much their elaborate programs or their expensive computers—it is the imagination of their people. "We have computer designers," said Miller, "who don't program but they think right for the medium. When they draw something, it is done for the computer; when other people draw, it's for an airbrush or a cel or an animation stand." Don Leich amplifies the change in thought patterns: "When cars were invented, they were called horseless carriages for years and years. Finally, people got used to the idea that cars were completely different from carriages. Exactly the same situation now exists for computer animation vis-à-vis cel animation."

For Leich and many of the other DEI visionaries, the term "animation" is too limiting. "That is only one aspect of what the computer can do," Leich argues. "We can have different displays such as holographic; we can build the environment so that you can walk through it...it has nothing to do with animation. It will be simulating an entire environment."

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23

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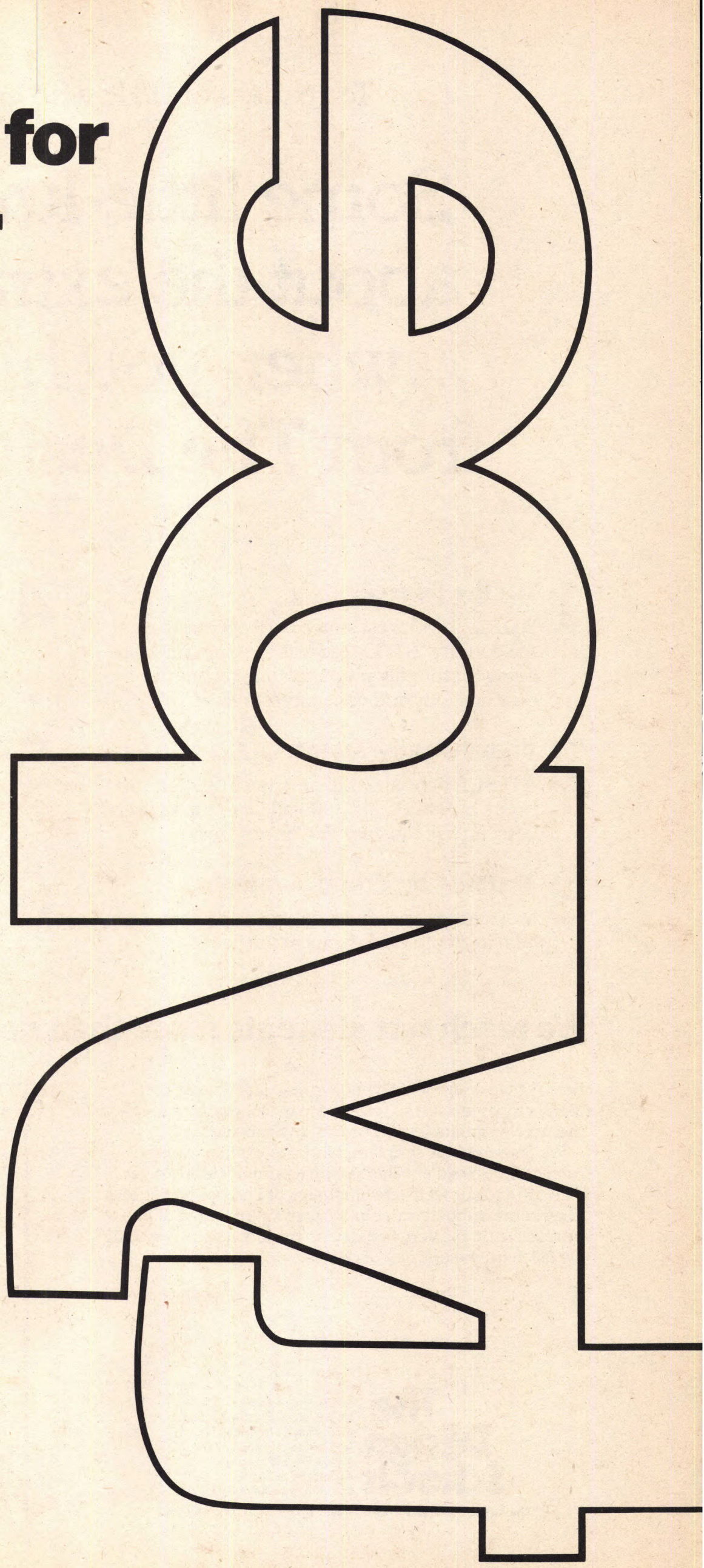

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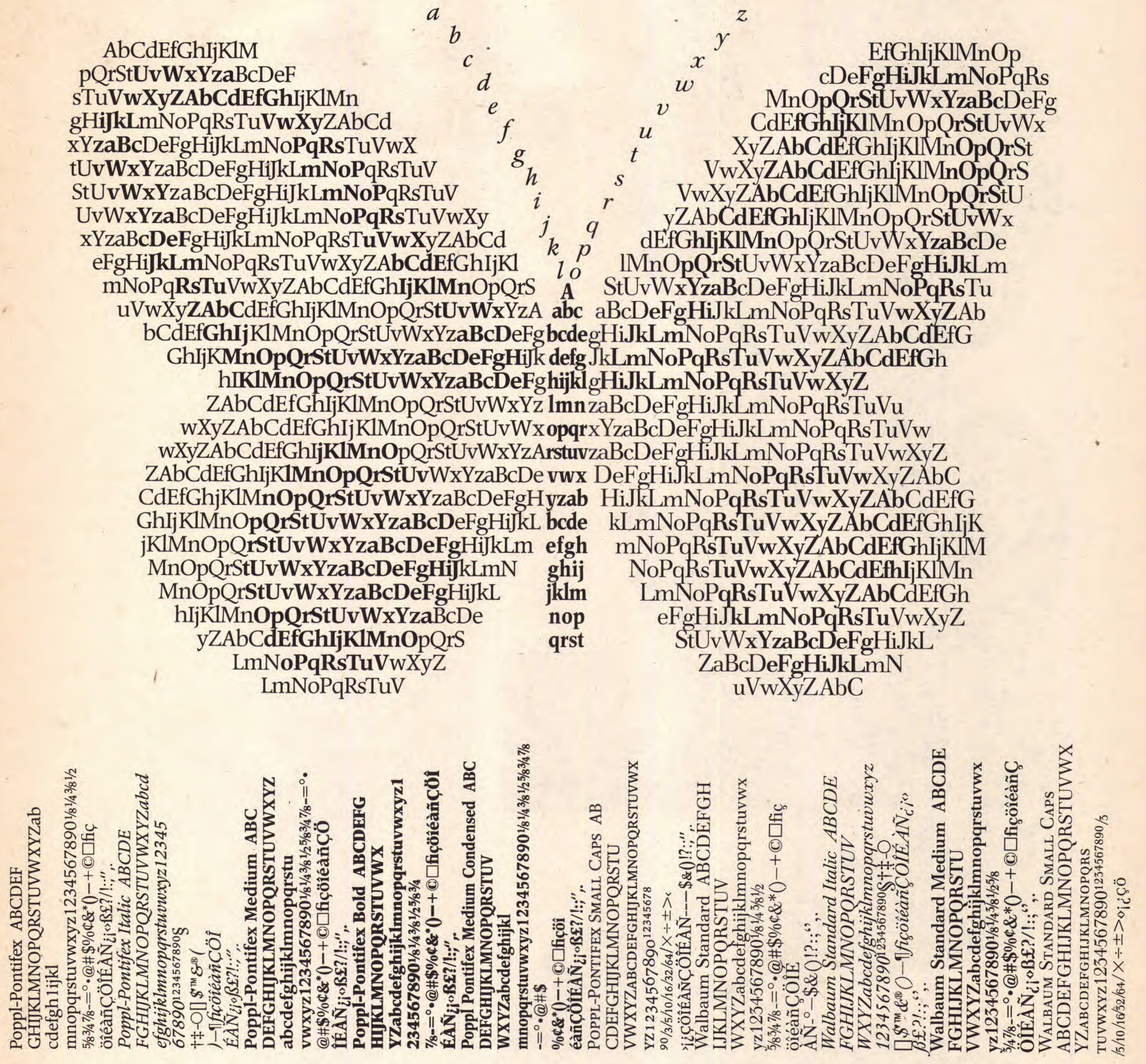

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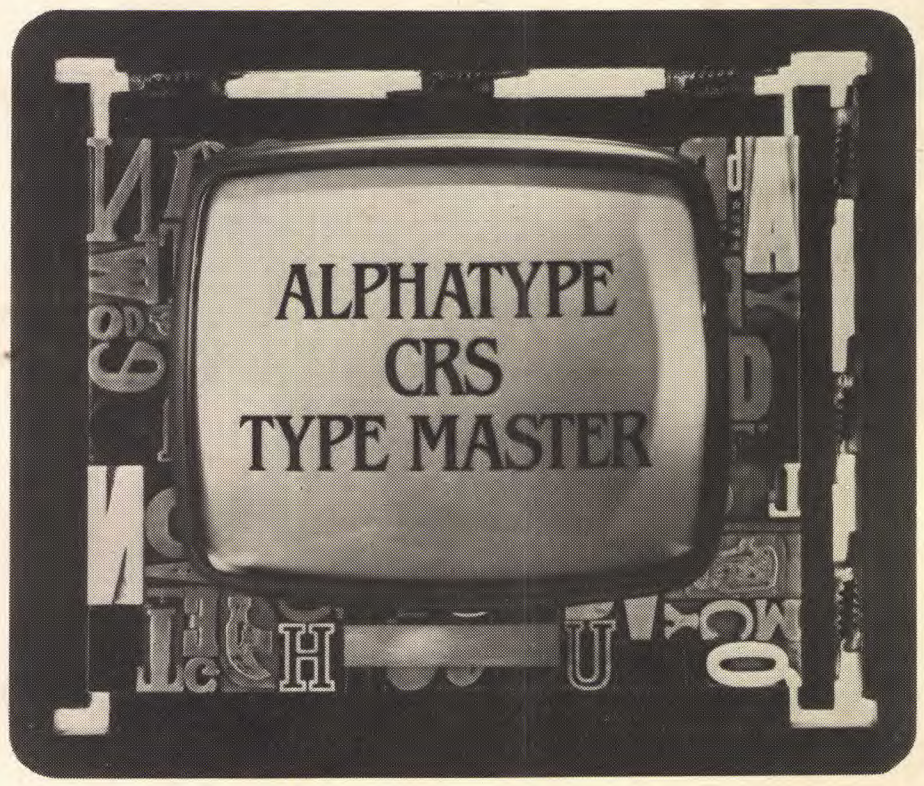

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AG Buch medium
AG Buch medium italic
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AG Buch bold italic
AG Buch light condensed
AG Buch light condensed italic
AG Buch regular condensed
AG Buch medium condensed
AG Buch bold condensed
AG Old Face regular
AG Old Face medium
AG Old Face bold
Aldus-Buchschrift regular
Aldus-Buchschrift italic
Baskerville Berthold regular
Baskerville Berthold italic
Baskerville Berthold medium
Baskerville Berthold med. italic
Baskerville Berthold bold
Baskerville Book regular
Baskerville Book italic
Baskerville Book medium
Bell medium
Bell medium italic
Bembo regular
Bembo italic
Bembo bold
Bembo bold italic
Berling-Antiqua regular
Berthold Imago light
Berthold Imago light italic
Berthold Imago book
Berthold Imago book italic
Berthold Imago medium
Berthold Imago medium italic
Berthold Imago extra bold
Berthold Imago extra bold italic
Bodoni-Antiqua regular
Bodoni italic
Bodoni-Antiqua medium
Bodoni medium italic
Bodoni-Antiqua bold
Bodoni bold italic
Caslon Buch regular
Caslon Buch italic
Caslon Buch medium
Caslon Buch bold
Catull regular
Catull italic
Catull medium
Catull bold
Century expanded
Century expanded italic
Century bold
Century bold italic
Century Old Style regular
Century Old Style italic
Century Old Style bold
Century Original regular
Century Original italic
Century Original bold
Century Schoolbook regular
Century Schoolbook italic
Century Schoolbook bold
Clarendon light
Clarendon medium
Clarendon demi bold
Clarendon bold
Concorde regular
Concorde italic
Concorde medium
Concorde medium italic
Concorde bold condensed
Cooper Black regular
Cooper Black italic
Cooper Black condensed
Ehrhardt regular
Ehrhardt italic
Ehrhardt demi bold
Ehrhardt demi bold italic
Eurostile regular
Eurostile italic
Eurostile bold
Firmin Didot regular
Firmin Didot bold

Franklin Gothic ATF regular
Franklin Gothic ATF italic
Franklin Gothic ATF condensed
Franklin Gothic ATF cond. italic
Franklin Gothic ATF extra cond.
Frutiger 45
Frutiger 46
Frutiger 55
Frutiger 56
Frutiger 65
Frutiger 66
Frutiger 75
Frutiger 76
Futura light
Futura light oblique
Futura book
Futura book oblique
Futura medium
Futura medium oblique
Futura demi bold
Futura demi bold oblique
Futura bold
Futura bold oblique
Futura extra bold
Futura extra bold oblique
Futura light condensed
Futura medium condensed
Futura bold condensed
Futura extra bold condensed
Futura extra bold cond. oblique
Galliard regular
Galliard italic
Galliard bold
Galliard bold italic
Galliard black
Galliard black italic
Galliard ultra
Galliard ultra italic
Garamond Berthold regular
Garamond Berthold italic
Garamond Berthold italic Swash
Garamond Berthold medium
Garamond Berthold medium italic
Garamond Berthold bold
Garamond Stempel regular
Garamond Stempel italic
Garamond Stempel medium
Garamond Stempel medium italic
Garamont Amsterdam regular
Garamont Amsterdam italic
Garamont Amsterdam medium
Garamont Amsterdam med. italic
Garamont Haas regular
Garamont Haas italic
Gill Sans light
Gill Sans light italic
Gill Sans regular
Gill Sans regular italic
Gill Sans bold
Gill Sans bold italic
Gill Sans extra bold
Goudy bold
Goudy extra bold
Goudy heavy face
Goudy heavy face condensed
Goudy Catalogue regular
Goudy Catalogue italic
Goudy Old Style regular
Goudy Old Style italic
Helvetica ultra light
Helvetica ultra light italic
Helvetica light
Helvetica light italic
Helvetica regular
Helvetica regular italic
Helvetica medium
Helvetica medium italic
Helvetica bold
Helvetica bold italic
Helvetica light condensed
Helvetica medium condensed
Helvetica bold condensed
Helvetica light extended
Helvetica medium extended
Helvetica bold extended
Horley Old Style regular
Horley Old Style italic
Horley Old Style bold
Italian Old Style regular
Italian Old Style italic
Italian Old Style bold
Janson-Antiqua regular
Janson italic
Lightline Gothic
Madison regular
Madison italic
Madison medium
Madison bold
Melior regular
Melior italic
Melior bold
Melior bold condensed
News Gothic regular
News Gothic bold
Optima regular
Optima italic
Optima medium
Optima medium italic
Optima bold
Optima extra bold

Palatino regular
Palatino italic
Palatino bold
Perpetua regular
Perpetua italic
Perpetua bold
Perpetua bold italic
Perpetua Black
Plantin light
Plantin light italic
Plantin regular
Plantin regular italic
Plantin bold
Plantin bold italic
Plantin bold condensed
Poppl-Laudatio light
Poppl-Laudatio regular
Poppl-Laudatio regular italic
Poppl-Laudatio medium
Poppl-Laudatio medium italic
Poppl-Laudatio bold
Poppl-Laudatio bold italic
Poppl-Laudatio light condensed
Poppl-Laudatio regular cond.
Poppl-Laudatio medium cond.
Poppl-Laudatio bold cond.
Poppl Nero light
Poppl Nero bold
Renault light
Renault light italic
Renault bold
Renault bold italic
Rockwell light
Rockwell light italic
Rockwell regular
Rockwell regular italic
Rockwell bold
Rockwell bold italic
Rockwell extra bold
Rockwell bold condensed
Sabon-Antiqua regular
Sabon italic
Sabon-Antiqua medium
Schneidler Initialen
Stymie light
Stymie light italic
Stymie medium
Stymie medium italic
Stymie bold
Stymie bold italic
Stymie black
Syntax regular
Syntax italic
Syntax medium
Syntax bold
Syntax extra bold
Times New Roman
Times italic
Times bold
Times bold italic
Times extra bold
Times extra bold italic
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Times 327 italic
Times 421 semi bold
Trump-Mediaeval regular
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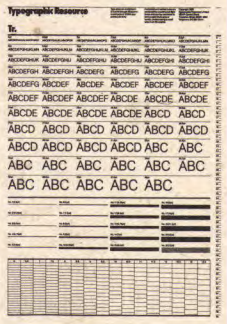
Trump-Mediaeval bold
Trump-Mediaeval extra bold
Univers 45
Univers 46
Univers 55
Univers 56
Univers 65
Univers 66
Univers 75
Univers 76
Univers 85
Univers 39
Univers 49
Univers 59
Univers 47
Univers 48
Univers 57
Univers 58
Univers 67
Univers 68
Univers 53
Univers 63
Univers 73
Univers 83
Vendôme regular
Vendôme italic
Vendôme medium
Vendôme medium italic
Vendôme extra bold
Walbaum Buch regular
Walbaum Buch italic
Walbaum Buch medium
Walbaum Buch medium italic
Walbaum Buch bold
Walbaum Buch bold italic
Walbaum Standard
Walbaum Standard italic
Walbaum Standard medium



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Drnavich & Drnavich, 4055 Highway 7, *Minneapolis, Minnesota* 55416, (612) 927-9260
The Typehouse + Duragraph, 3030 Second Street North, *Minneapolis, Minnesota* 55411, (612) 588-7511

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Frank's Type, Inc, 935F Sierra Vista, *Mountain View, California* 94043, (415) 961-0123

Mount Rainer:
Barton Graphics, 3201 Rhode Island Ave, *Mount Rainer, Maryland* 20822, (301) 779-4664

Newark:
Arrow Typographers, 2-14 Liberty Street, *Newark, New Jersey* 07102, (201) 622-0111

New York:
Ace Typographers/Manhattan Graphic Productions, 149 West 27th Street, *New York, New York* 10001, (212) 255-6687
Adroit Graphics, 537 Greenwich Street, *New York, New York* 10013, (212) 243-1929
American Type Crafters, Inc, 132 West 21st Street, *New York, New York* 10011, (212) 807-1750
Characters Typographic Services, Inc, 7 West 36th Street, *New York, New York* 10018, (212) 947-0900
Concept Typographic Services, Inc, 29 West 38th Street, *New York, New York* 10018, (212)354-3733
Cromwell Type-Ad Service, 416 West 31st Street, *New York, New York* 10001, (212) 695-6362
Cyber Graphics, 342 Madison Avenue, *New York, New York* 10017, (212) 682-3177
R.R. Donnelley & Sons, 80 Pine Street, *New York, New York* 10005, (212) 908-4400
Empire Cold Type, 137 Varick Street, *New York, New York* 10013, (212) 691-2171
Expertype, Inc, 300 Park Avenue South, *New York, New York* 10010, (212) 533-9650
Film Art Computer Typography (FACT), 29 West 38th Street, *New York, New York* 10018, (212) 221-1565
Innovative Graphics International Ltd, 160 5th Avenue, *New York, New York* 10010, (212) 243-0404
Maxwell Photographics, Inc, 53 West 36th Street, *New York, New York* 10018, (212) 594-0505
One Seven Typographers, Inc, 491 Broadway, *New York, New York* 10012, (212) 226-3481
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Topel Typographic Corp/TTC, 27 West 24th Street, *New York, New York* 10010, (212) 924-4180
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TypoGraphics Communications, Inc, 305 East 46th Street, *New York New York,* 10017, (212) 754-9500
Zimmering & Zinn, 50 West 23rd Street, *New York, New York* 10010, (212) 989-3151

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Typographic Service, 1027 Arch Street, *Philadelphia, Pennsylvania* 19107, (215) 923-9000

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Piqua:
Hammer Graphics, 9234 North Country Club Road, *Piqua, Ohio* 45356, (513) 773-1861

Plainview:
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Pleasantville:
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Lettra Graphics, Inc, 364 Manville Road, *Pleasantville, New York* 10570, (914) 769-1955

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Walker Engraving, 333 Fremont, *San Francisco, California* 94105, (415) 433-7900

San Luis Obispo:
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St. Cloud:
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St. Louis:
Typographic Sales, Inc, 1035 Hanley Industrial Court, *St. Louis, Missouri* 63144, (314) 968-6800

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Toledo:
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"Whereas in the old days the entire body of man's products was manufactured exclusively by hand, today only a rapidly disappearing small portion of the world's goods is produced without the aid of machines. The natural desire to increase the efficiency of labor by introducing mechanical devices is growing continuously. The threatening danger of superficiality, which is growing as a consequence of this, can be opposed by the artist, who holds the responsibility for the formation and further development of form in the world, only by sensibly coming to terms with the most powerful means of modern formal design, the machine of all types, from the simplest to the most complicated, and by pressing it into his service, instead of avoiding it as a result of his failure to recognize the natural course of events. This realization will, of necessity, lead to a close partnership between the businessman and the technician on the one hand, and the artist on the other.
In the entire field of trade and industry there has arisen a demand for beauty of external form as well as for technical and economic perfection. Apparently, material improvement of products does not by itself suffice to achieve victories in international competitions. A thing that is technically excellent in all respects must be impregnated with an intellectual idea—with form—in order to secure preference among the large quantity of products of the same kind. Firms employing manual workers and small traders have, because of their very nature, never lost touch with art entirely; to influence them artistically no longer satisfies modern demands. Today, the entire industry is also confronted with the challenge of applying its mind seriously to artistic problems. The manufacturer must see to it that he adds to the noble qualities of handmade products the advantages of mechanical production . . . . Only then will the original idea of industry—a substitute for handwork by mechanical means—find its complete realization.
As long as the collaboration of the artist was held to be superfluous (by industry), machine products were bound to remain inferior substitutes for handmade goods. **But gradually, business circles are beginning to recognize the new benefits to industry that are derived from the creative work of the artist. As a result of greater knowledge one now attempts to guarantee the artistic quality of machine products from the outset and to seek the advice of the artist at the moment the form which is to be mass-produced is invented. Thus a working community is formed between the artist, the businessman, and the technician, which, organized according to the spirit of the age, may in the long run be capable of compensating for all the elements of the earlier individual work . . . . For the artist possesses the ability to breathe soul into the lifeless product of the machine, and his creative powers continue to live within it as a living ferment. His collaboration is not a luxury, not a pleasing adjunct; it must become an indispensable component in the total output of modern industry. One easily tends to underestimate the value of artistic strength which at first does not manifest itself in a material sense to most manufacturers inexperienced in esthetic problems. It does not suffice to hire pattern draftsmen who are supposed to turn out "art" seven to eight hours daily in return for a small salary, working independently and mostly without adequate schooling, and to spread their more or less insipid designs in thousands of copies all over the world . . . . It is not that easy to acquire artistically mature designs. Just as technological invention and business management require independent minds, the invention of beautiful and expressive forms demands artistic potency, artistic personality . . . .**
It cannot be denied that a gap exists in the communication between these two groups of vocations—the technological and the artistic—which must be bridged from both sides with a reasonable approach and much good will. The businessman or the technician accuses the artist of lack of practical discipline, while the latter accuses the businessman of lack of taste. Both may have accumulated ample reasons for their judgment. But, where the clear foresight of some individuals has nevertheless led to partnership, unmistakable attainments prove that this approach promises a fortunate solution . . . . The moment the artist appreciates the important experience of the businessman and the technician and values their expert advice without pretentiousness, but also knows that his own work . . . . will be acknowledged, the first bridge of mutual understanding is built. A clear division of responsibilities, conferring upon each the decisive word in his limited field of work, will inevitably lead to the success of the products of their joint efforts.
As long as this recognition remains isolated, the majority of manufacturers will unfortunately still confront free-lance artists with hesitation and rejection. An educational institution, established by the state as an artistic counseling service, directed by a renowned and technically experienced artist, should be more likely to win the confidence of the manufacturer . . . ."

Text:
Floreal Haas

Text:
Floreal Haas Light

Text:
Floreal Haas

Text:
Floreal Haas Bold

Title:
Floreal Haas Light

Walter Gropius, 1916,
to the Grand-Ducal Saxon State Ministry in Weimar.

Floreal Haas Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Floreal Haas
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Floreal Haas Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Floreal Haas Black
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Ariston
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

Ariston Bold
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

Ariston Extra
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

Old Style S
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Old Style S Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Old Style S Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bluejack Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bluejack Light Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bluejack Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bluejack Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Remember, there's no end to our LetterLove. So if you have any questions about the faces you see here, or anywhere in *U&lc*, feel free to call us.

Our LetterLovin' type specialists love to talk type. They can also provide you with additional sample settings and put you in touch with type houses near you that have Mergenthaler Linotron 202 typesetters.

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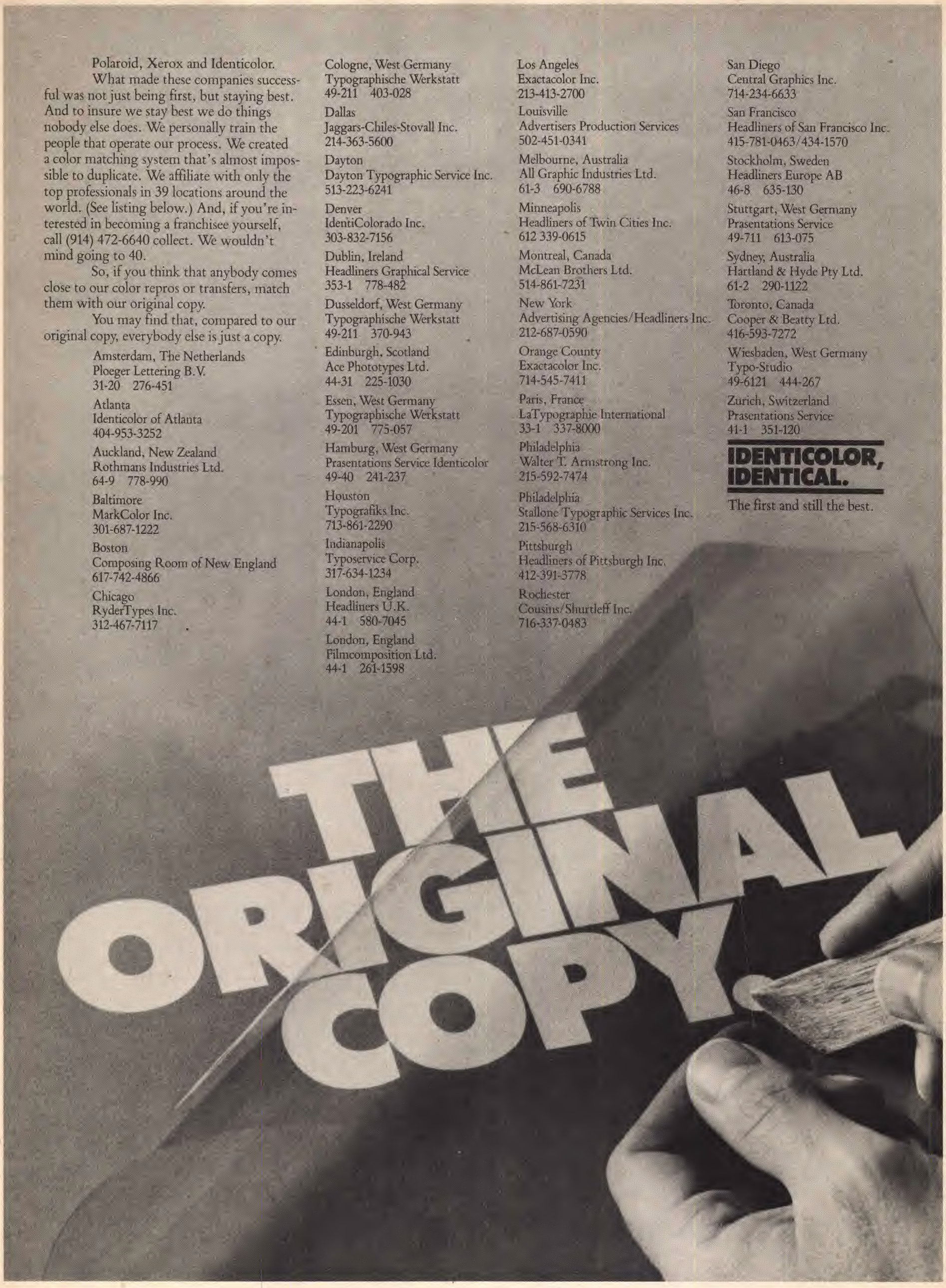

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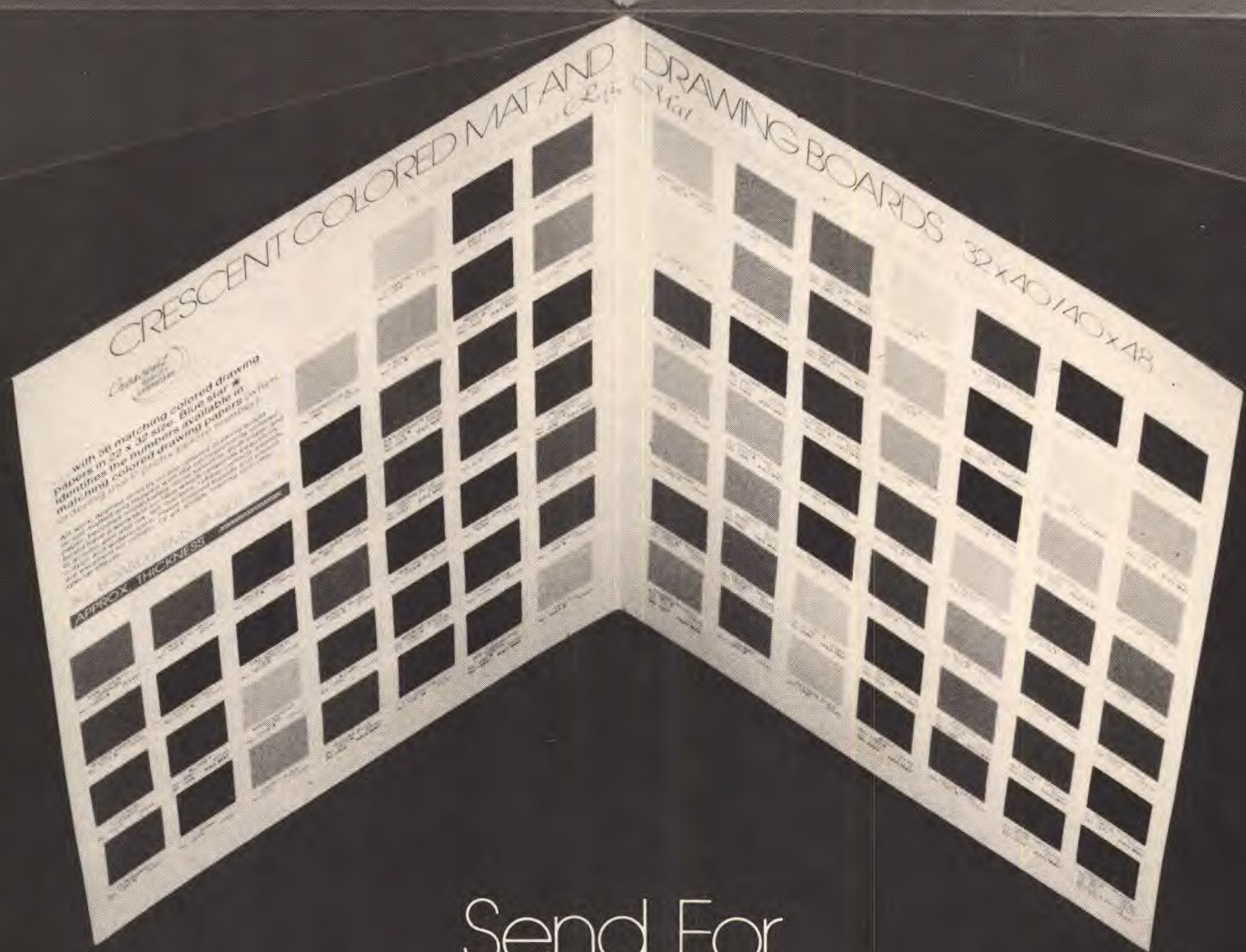

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Birmingham, AL	1	Wichita, KS	1	Albany, NY	2	Dallas, TX	1
Anchorage, AK	1	Shreveport, LA	1	Buffalo, NY	3	San Antonio, TX	2
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Sacramento, CA	1	Grand Rapids, MI	4	Cincinnatti, OH	1	Spokane, WA	1
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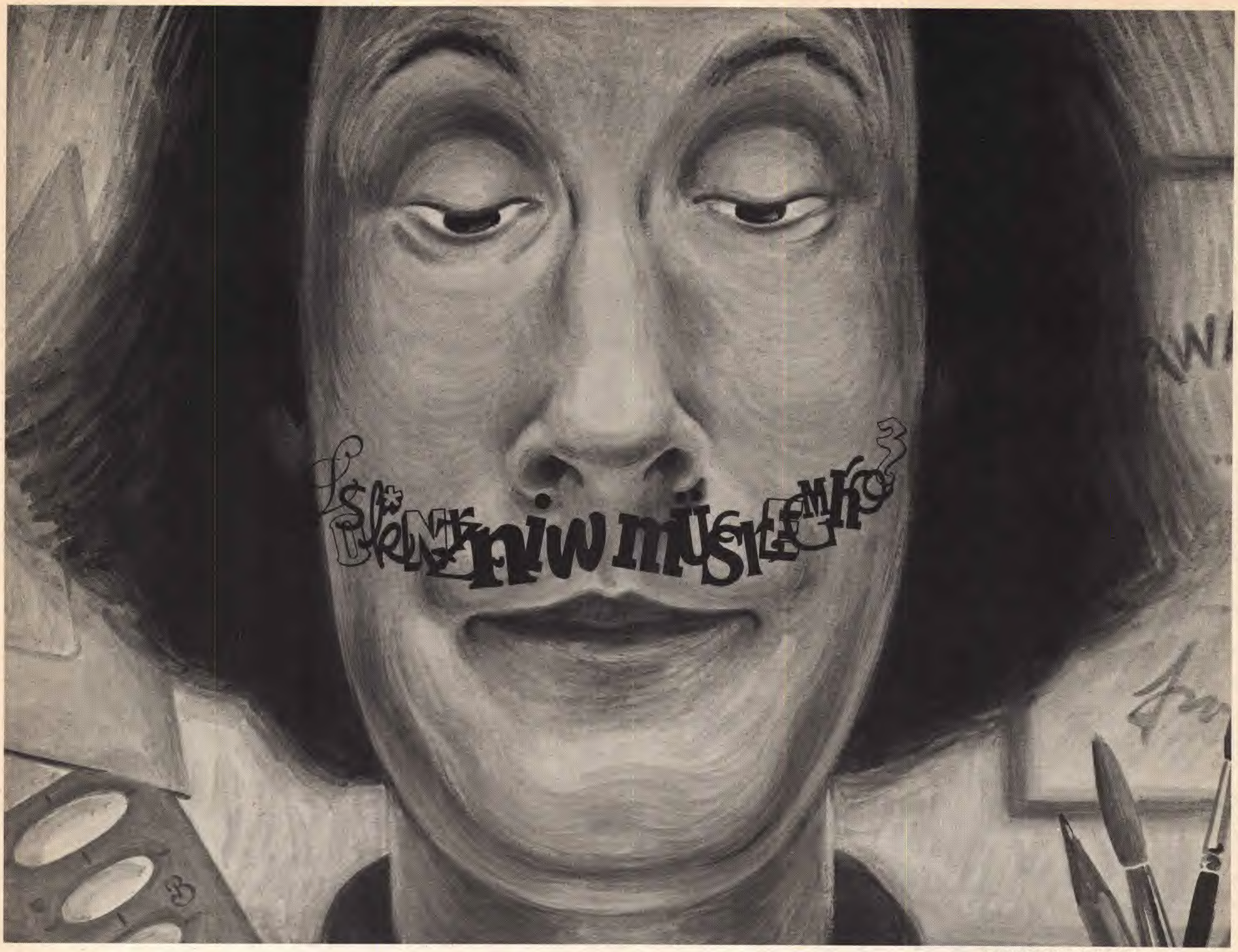

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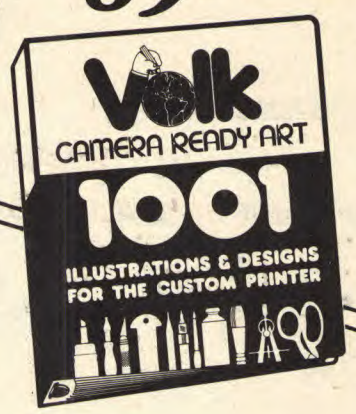

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Set in 12 point type 1 point leading

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Emerson

The specific techniques of typography: the cutting of punches, the striking of matrices, the composing and printing of type may soon be the concern of historians exclusively. *Typography* is now commonly used in connection with signs, posters, packaging, pictographs, and so on. In short, it tends to cover the whole field of visual communication. This may be quite natural, but it can hardly be said to help clear thinking and precise talk.

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Many art schools all over the world teach typography as a visual art. Only a few people show real talent in the practice of typography in this sense, a very conspicuous but also restricted field. But typography—or as I shall say later on, writing—as a rational discipline for the proper design of intellectual tools is largely ignored in practice, and almost totally neglected as an object for special study and research.

A second example. For more than thirty years eminent practitioners as well as theoreticians have been advocating a universal letter type. Others urge the aesthetic treatment of every new sign or symbol in scientific and general *communication. There was no universal acceptance either way. It is an error to mistake linguistic for graphic issues. A language is first created and exists as a linguistic system. Only afterwards can it be written, designed, multiplicated. The*

Set solid in 12 point

abcdefghijklmnopqrstuwxyzABC DEFGHIJKLMNOPQRSTUV WXYZ1234567890*abcdefghijkl mnopqrstuvwxyz ABCDEFGHIJK LMNOPQRSTUVWXYZ* !¶ @$ %¢&*:;'',.()«»[]–—/½⅓¼⅔¾⅛ ⅜⅝⅞£† ‡| ___ ® ©™ ✓{}§# ★ • □=°+–²³′ • ×÷<>§± ☆○ ■

Perpetua

The specific techniques of typography: the cutting of punches, the striking of matrices, the composing and printing of type may soon be the concern of historians exclusively. *Typography* is now commonly used in connection with signs, posters, packaging, pictographs, and so on. In short, it tends to cover the whole field of visual communication. This may be quite natural, but it can hardly be said to help clear thinking and precise talk.

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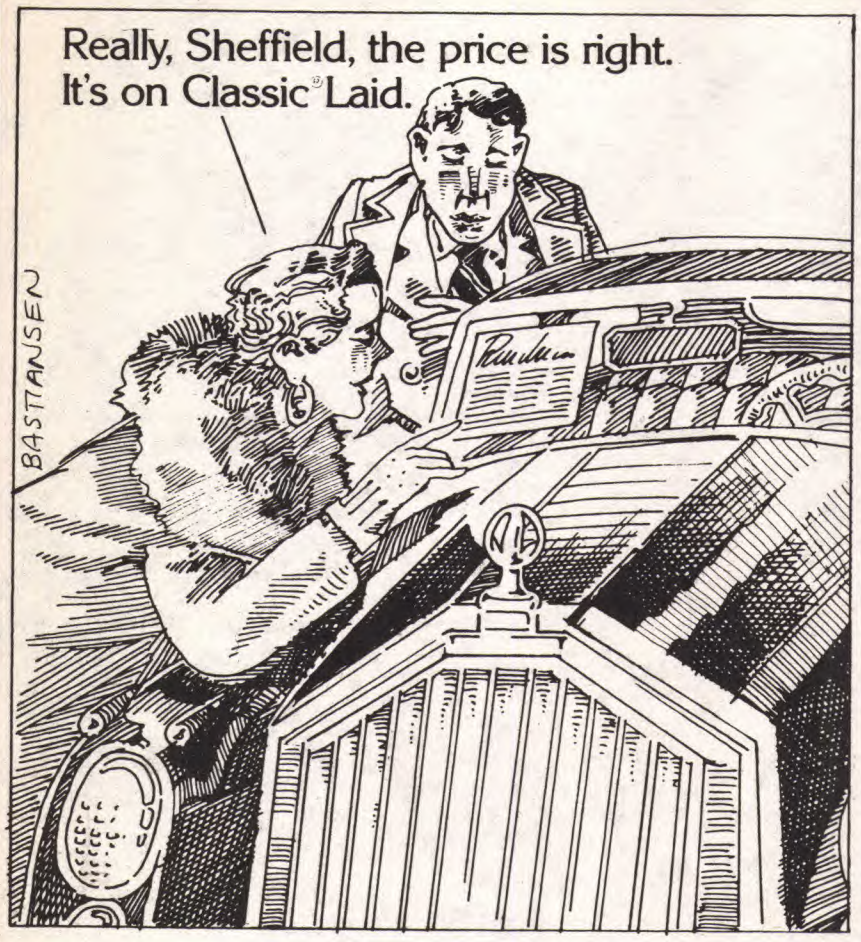

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Translation by Giose Rimanelli in "Lincoln's Gettysburg Address Translation" compiled by Roy P. Basler, Published by Library of Congress, 1972, ISBN 0-8444-0018-1

5.

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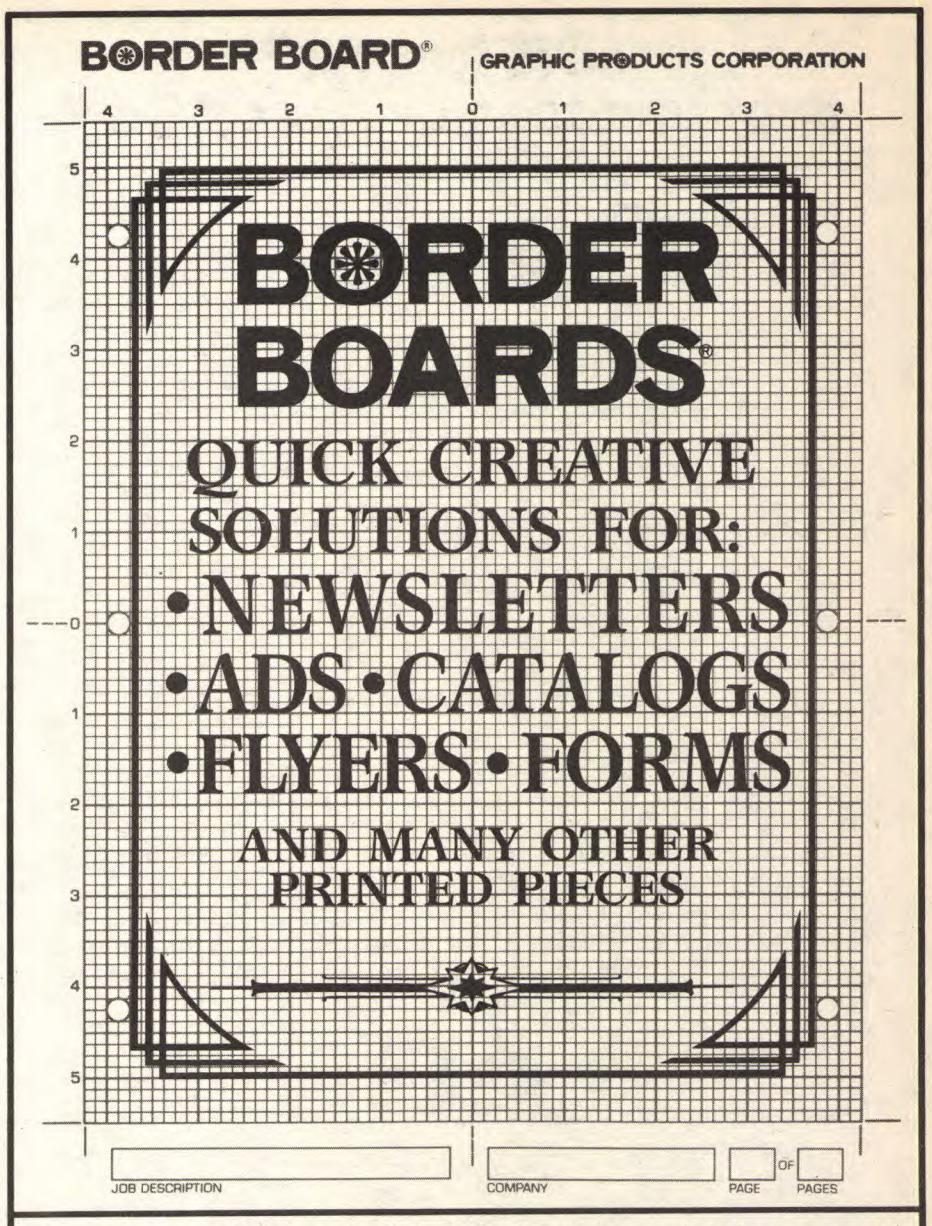

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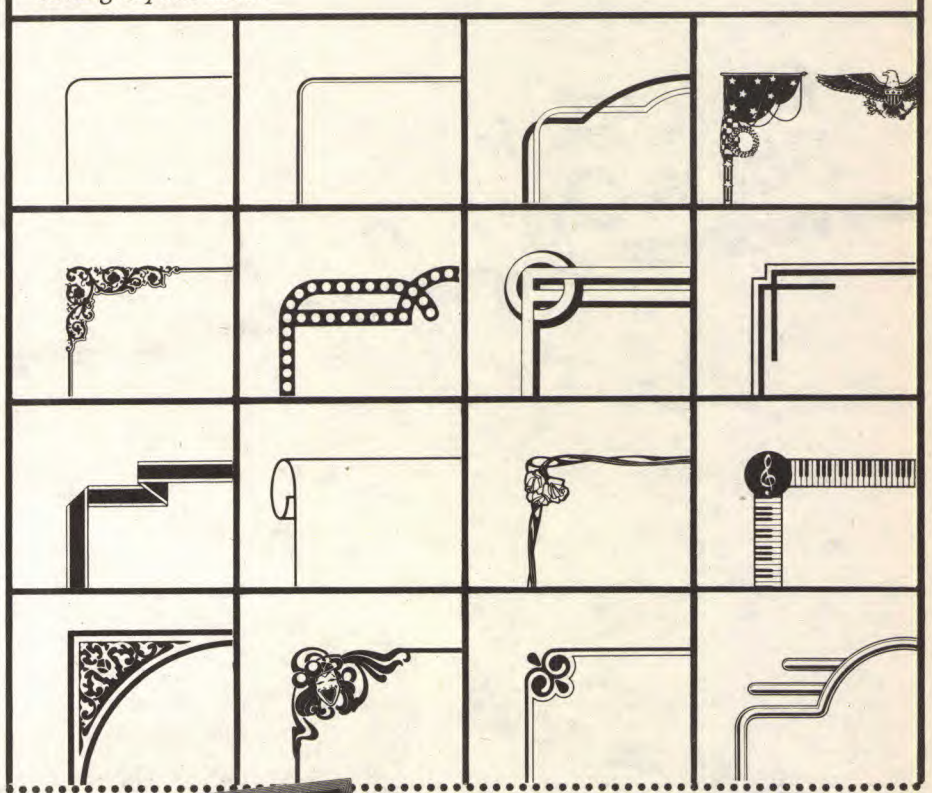

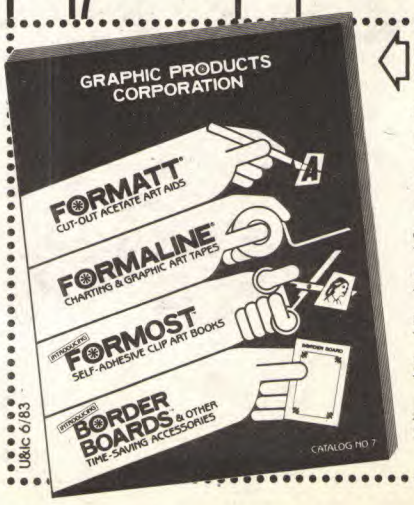

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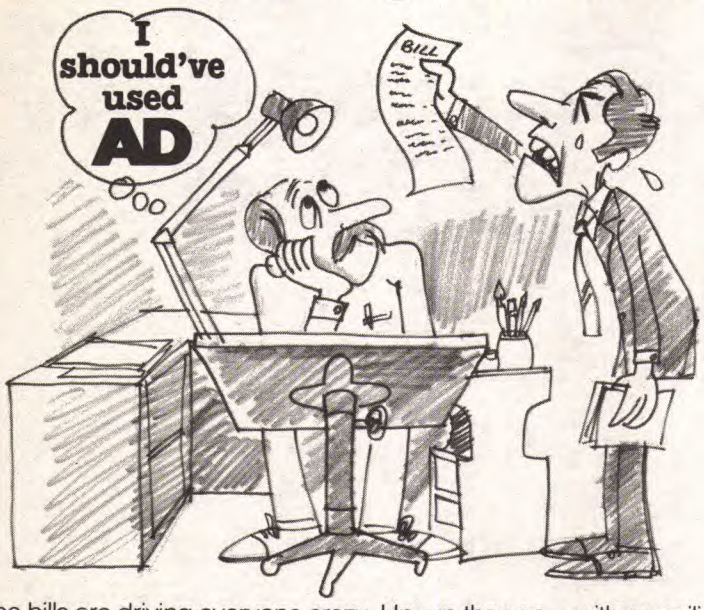

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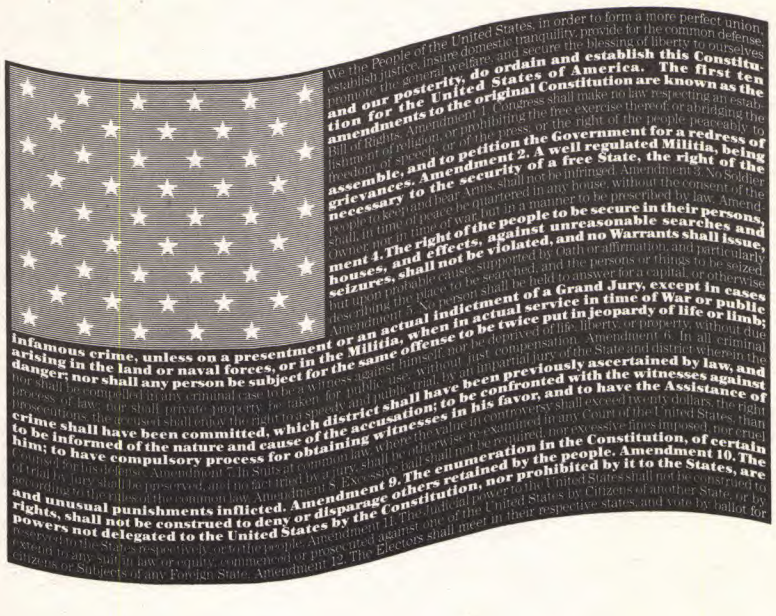

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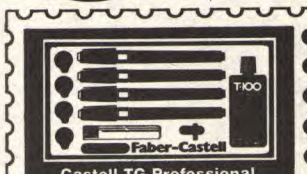

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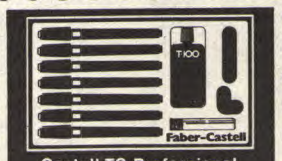

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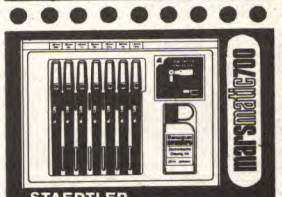

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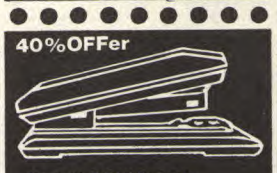

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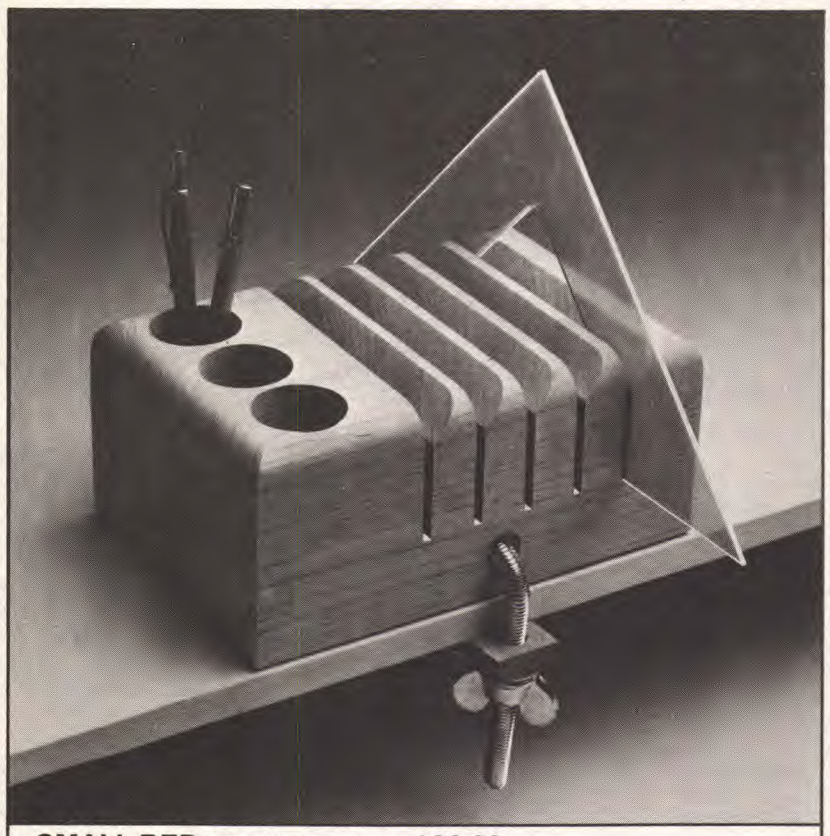

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(o) ____ Type Director, Type Buyer.
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(w) ____ Secretary, Typist, etc.
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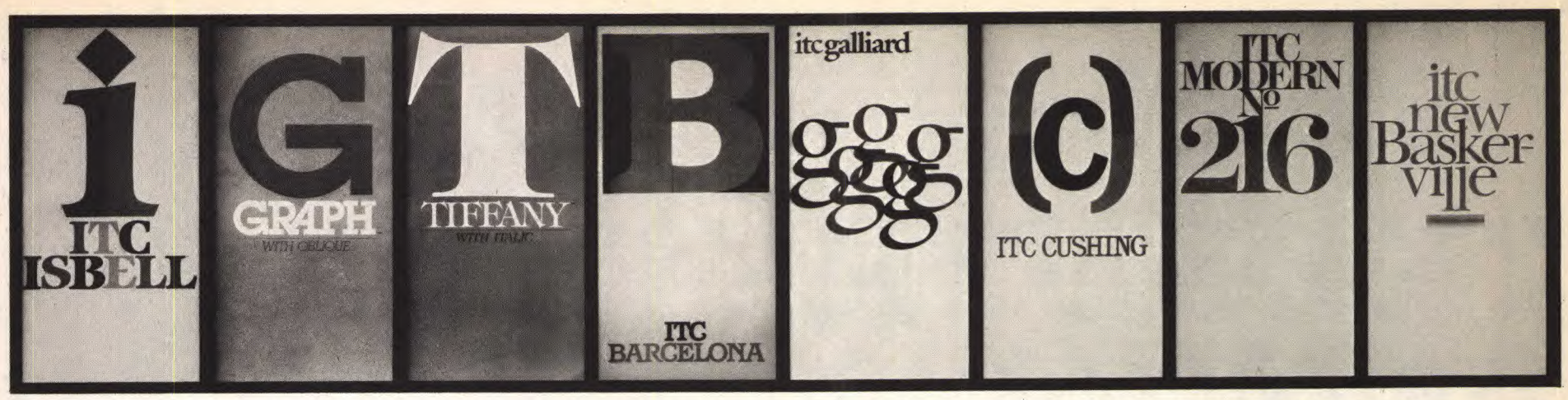

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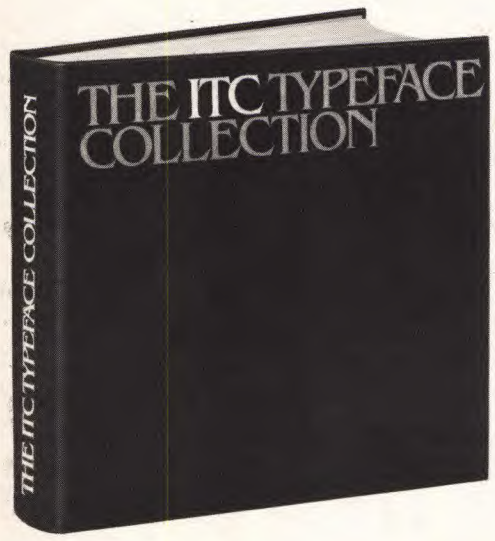

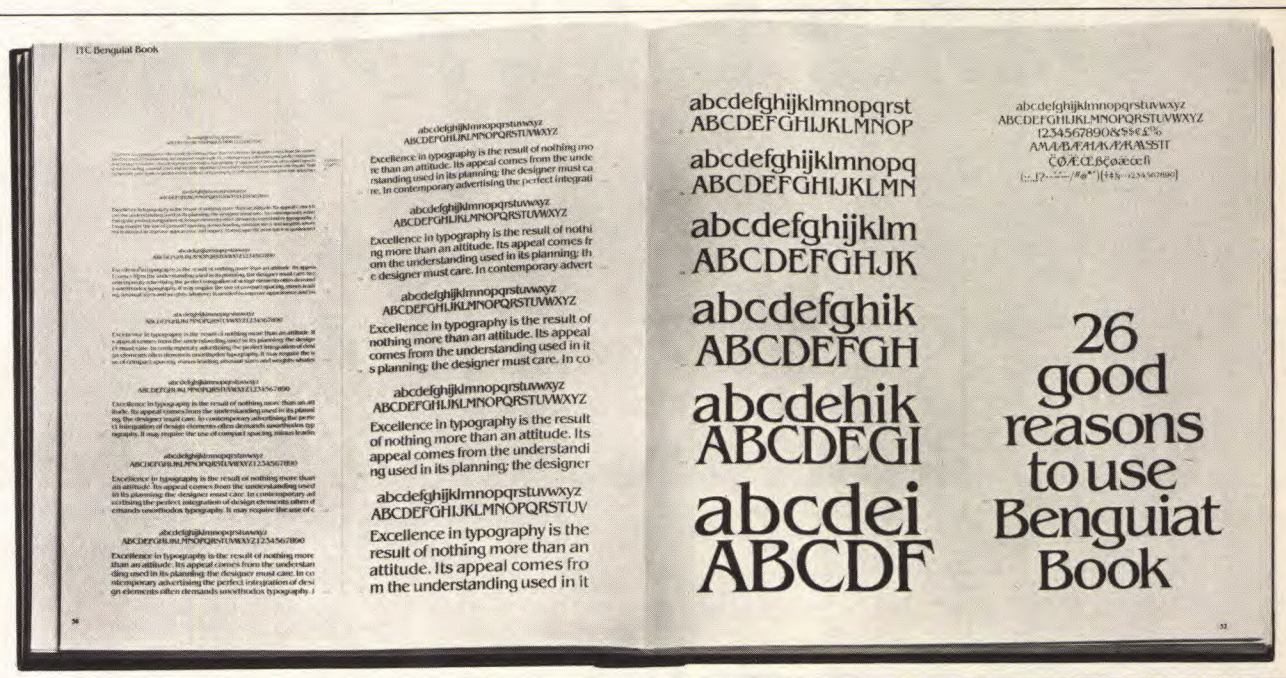

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August 9–October 1

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